GAEKWAD'S ORIENTAL SERIES
Published under the authority of the Government of His Highness the Maharaja Gaekwad of Baroda.

No. XLI
SĀDHANAMĀLĀ
Vol. II

Benoytosh Bhattacharyya, M.A., Ph.D.
General Editor
SĀDHANAMĀLĀ
Vol. II

Edited with an introduction and index by
BENOYTOOSH BHATTACHARYYA, M.A., Ph.D.

Life member, Asiatic Society of Bengal, Ordinary member, Kern Institute, Leiden,
Holland, Bihar and Orissa Research Society, Patna, General Editor,
GAEKWAD'S ORIENTAL SERIES, and Director
Oriental Institute, Baroda, Author of INDIAN
BUDDHIST ICONOGRAPHY, etc., etc.

1928
Oriental Institute
Baroda
PREFACE.

The second and the concluding volume of the Śādhana-mālā is now presented to the public as No. XLI in the Gaekwad’s Oriental Series. The first volume published in 1925 contains 170 Śādhanas while this embodies 142 making a total of 312 Śādhanas. These are all short works of Tantric authors the names of whom in some cases only are known, while in others they are not known. This volume contains in accordance with our promise an introduction dealing with the problems connected with Vajrayāna and a general index.

The second volume opens with a series of Śādhanas (Nos. 171–190) devoted to the worship of Kurukullā in a variety of forms. Kurukullā is followed by Uṣṇīsa-vijayā (191), Sitātapatrā (192), and Vajracarcikā (193). Then come the five great protectresses, or Pañcama-hārakṣā deities as they are called, beginning with Mahā-pratisarā, to whom three Śādhanas (194–96) are ascribed. She is followed in quick succession by the other great protectresses, namely, Mahāmāyūrī (197), Mahāsahasrapramardani (198), Mahāmantrārusārini (199), and Mahāsitavatī (200). These deities are very popular even now in Nepal and every devout Buddhist is required to keep a MS of Pañcara-rakṣā in which directions to worship these goddesses along with their appropriate Mantras are given. The next Śādhana (201) is also devoted to the Mahā-rakṣā deities, but this is in a shorter form than the one that comes after under No. 206. The intervening Śādhanas are ascribed to Mahāpratyāṅgirā (202), Dhvajāgra-keyūrā (203), Aparājitā (204), and Vajragāṇḍhārī (205). Three Śādhanas are then reserved for the worship of Vajraśriṅghalā (207–09). Her Śādhana is followed by
one of Dhvajāgrakeyūrā (210), and two of Uṣnīṣavijayā, one in prose (211) and the other in verse (212). Vasudhārā the consort of Jambhala comes next and the popularity of the goddess is shown by the attribution of no less than four Sādhanas (213–16) to her worship. Vasudhārā is closely followed by another most powerful and popular goddess known as Vajravārāhī who forms the subject-matter of an authoritative Buddhist Tantra. No less than eleven (117–127) Sādhanas are attributed to Vajravārāhī who is recognized also by the names of Parjñāloka and Jvalāmukhi when worshiped in different Maṇḍalas. Nairātmā, an emanation of Akṣobhya, then appears and to her four Sādhana (128–131) are ascribed. Vajrayogini the next goddess is also a powerful and awe-inspiring deity, and she is the subject-matter of an authoritative Buddhist Tantra known as the Vajrayoginītantra; to her worship there are seven Sādhana (132–138) in the Sādhanaamālā. Then follows a series of Sādhana devoted to the worship of Heruka who is probably the mightiest god in the whole pantheon and is the subject of a popular Tantra entitled the Herukatantra. Heruka is conceived in a variety of forms and to each of these forms several Sādhana are attributed. Mahāmāya or the four-faced and the four-armed Heruka has two Sādhana (239–240); the two-faced Heruka with or without the Śakti has nine (241–249); while Vajraḍāka or the three-faced and six-armed Heruka, who is also called Saptāksara, because of the seven-syllabled Mantra ascribed to him, has the two next Sādhana (250–251). The two subsequent Sādhana (252–253) deal with the processes of Bāhyapūjā (external worship) and Hastapūjā (worship with hand) of Cakrasamvara a form of Heruka who is so called when he takes the Śakti Vajravārāhī; the union of the two is the subject-matter of the Cakrasamvara-tantra. The next Sādha (254) is devoted to the worship of Buddhakapāla who is none but Heruka himself with four arms and represented as united in Yoga with his Śakti Citrasena. This also is the subject-matter of yet another Tantra by name Buddhakapālataṇtra. The last Sādha (255) in the Heruka series is again devoted to the worship of Cakrasamvara or Heruka who is associated with his Śakti Vajravārāhī. The next Sādha (256) gives four one-syllabled Mantras and explains the results obtainable therefrom. Then come Vajraṇuṅkarā (257) and Mahābala (258) to each of whom one Sādha is ascribed. To Hayagrīva, also called Paramāśva, no less than three Sādhana (259–61) are ascribed, while the two subsequent ones Trai-lokyavijaya (262) and Vajraṇvālānalārka (263) get only one Sādha each. Several Sādhana then follow for the worship of a rather fearful but popular deity named Bhūtaḍāmara (264–67) who in his turn followed by another popular Vajrayāṇa deity known as Yama or Yamāntaka with a red or blue form: to the latter no less than thirteen (268–280) Sādhana, some in prose and a large majority in verse, are devoted. The deity who follows next is Vighnāntaka and is rather unfortunate to get only one Sādha (281) squeezed in between a Sādha of Yamāntaka and his Balimantra (282). Maitreya the future Buddha to whom only one Sādha (283) is given shows vividly the apathy displayed towards this mighty personality of primitive Buddhism by the Vajrayāṇists. The case of Jambhala the god of wealth, however, is different, and the eagerness with which this Buddhist Mammon was worshipped is indicated in the sixteen Sādhana (284–299), some in prose and others in eloquent verse, contained in the book. Then follow seven Sādha (300–306) for the worship of a fierce god Mahākāla who is also conceived in a variety of forms. Mahākāla is followed by Gaṇapati who, though originally Hindu, readily found a place in the Vajrayāṇa
pantheon; to him one Sādhana is awarded. Rājaśrī Tārā comes next (308) and the subsequent Sādhana (309) contains a panegyric of the same goddess. She is followed by Piṭha Tārā in one Sādhana (310), while the next (311) gives the Mālāmantra of the same deity. The last Sādhana (312) in this volume and in the Sādhanamālā is ascribed to Mahākāla whose Mahāhāla with all attendant deities is described in detail.

This volume presented the same peculiarities of language as the previous one, but the work of editing the present volume was rendered more difficult, as for the most part we had to depend on the worst MSS among the lot. The Sādhanamālā itself is difficult and when handicapped with very incorrect MSS the difficulties are naturally augmented. This is one of the reasons for the delay in bringing out the present volume and for its imperfections. Only two examples are here quoted as specimens showing the difficulties of the editor in arriving at a correct reading especially without the help of Tibetan Lamas or the voluminous Tangyur. While editing Sādhana No. 165 two readings offered themselves as तद्री वच्चायाःकाते पितुमात् etc. and तद्री वच्चायाः, and it was a problem to choose one from the two as both appeared to be quite in order. It took us a few days before we could arrive at the correct reading as वच्चायाः and reject the reading वच्चायाः as incorrect. It can be seen that the Śloka in question represents a Mantra of Vajravinā Sarasvatī: Om Picu Picu Prajnāvardhāni Jvala Jvala Medhāvardhāni Dhīri Dhīri Buddhārdhāni Svāhā. The words वच्चायाः and वच्चायाः therefore stand for the symbol ध्य in the beginning of the Mantra before Picu. Vajradhara is either the Ādiruddha or the Dhyāni Buddha Aksobhya who has the Vajra as the recognition symbol. Now both Vajradhara and Aksobhya originate from the Bijmantra (germ-sylla-

ble) Hūṃ. Therefore the reading ‘Vajradhara’ becomes out of the question as the first symbol of the Mantra above stated is Om and not Hūṃ. But who is this Cakradhara (holder of the disc)? The disc as might be remembered is the recognition symbol of Vairocana whose other name—and it is a rather peculiar one—Cakradhara, is here given in order to conform to the exigencies of metre. Now when we turn to the Advayavajrasamgraha (p. 41, l. 8) we find ध्य as the germ-syllable of the Dhyāni Buddha Vairocana, and thus one query is settled.

The other is also quite peculiar. In a Sādhana (No. 296) for Jambhala we meet with a passage where all the three available MSS present the preposterous reading पाण्डृ भवान्ति भवभीति। In this there are two letters in excess of those required by the metre. It presented what seemed to us in the beginning an unsurmountable difficulty but ultimately we solved it in the following manner, and we do not know whether our solution is correct or incorrect. The copyists especially the modern ones in Nepal have certain bad habits, one among them being the introduction of the letter म between म and म making, for instance, महाम as महाम। In the present passage depending as we did on their bad habit the two म letters were omitted; and as म is often written as न the letters नैतितित were changed into नैतिति। This gave us a little more intelligible passage as पाण्डृ भवान्ति भवभीति। “May he protect you who are afraid of the horrors of rebirth.”

Before closing this Preface we have to express our gratitude to a number of distinguished persons and scholars. Our grateful thanks are due first to His Highness the Maharaja Sir Chandra Shamsher Jang Bahadur Rana, Prime Minister of Nepal for kindly lending us a beautiful and well-written MS of the Sādhanamālā from the
INTRODUCTION.

§ 1. Magic in ancient India.

The belief that man is able by his exercise to control the unseen powers and force them to act in accordance with his own will has been prevalent in all countries and in all times. This is by far the most primitive belief of humanity and on this perhaps rests the mighty foundations of science, religion and magic. Magic may be said to be present whenever power over the unseen is believed to be inherent in some meaningless ritual; and such belief becomes a religious concept when the seat of power is considered to be resting outside the sphere of man’s deliberate control. Magic in the opinion of the leading anthropologists must necessarily be false and barren, for were it ever to become true and fruitful it would no longer be magic but science. Magic on analysis resolves itself into a mistaken application of the laws of the association of ideas by similarity and contiguity. Legitimately applied these same principles yield science and illegitimately applied they yield magic.¹ We can see therefore that between science and magic there exists a very thin veil, and we can venture to suggest that from magical speculations primarily science springs into existence. The fundamental difference that seems to exist between science and magic is that while in science we always get the expected result from a given cause, magic either fails to show any results or shows them only occasionally. Religion is opposed to both magic and science because it is dependent on the assumption that the course of nature and human life is controlled by personal or hypothetical beings superior to man.

¹ See Hastings’s Encyclopaedia of Religion and Ethics: article on Magic.
Belief in magic is another name for superstition. If materials were available this superstition could be traceable right up to the beginning of the creation; and superstition exists now in more or less aggravated form in almost all civilized countries. Superstition may therefore be called the basic weakness of the human race. India is therefore no exception, and the three principal religions of ancient India, Buddhism, Jainism and Hinduism alike shared belief in magic. In India the course of the development of magical conception can be traced through a continuous literature without a break for over three thousand years, and the different phases of development find expression in the Rgveda, the Brāhmaṇas, Atharvaveda, Kalpasūtras, Dharmasūtras, Purāṇas, the Tāntras and the Pāncarātras.

Rebellion against Nature on the part of the Indians of hoary antiquity is manifest in two diametrically opposite ways; they will please her, pacify her, coax her and obtain from her their own necessities. This has been more or less the attitude of the Vedic Aryans towards Nature; when the desired results were obtained they were attributed to the mercy of the gods who are none but the manifestation of Nature herself; in case of failure they could do nothing but to offer further panegyrics or oblations with a view that they may be pleased ultimately to grant their desires. But in the event of their prayers not being granted attempts were made to coerce Nature by rituals, sorcery and necromancy. These first made their appearance in the Atharvaveda which though popular among one section of Hindu community, continued, nevertheless, to exercise its influence, and culminated in the full-fledged magical system of the Tāntric age. Even Kautālya recommends to the king to seek the help of magicians to avert calamities to the State. The Purāṇas abound in stories relating to the success of magic. Later on Śukrācāryya warns the kings not to trifle with those who handle Mantras and Tantras. But at no time in the history of India did the Indian mind display more symptoms of disease verging almost on lunacy than was shown during the mediæval period, especially from the latter part of the seventh century down to the advent of the Muhammadan power in India. This period of Indian culture may justly be called the period of Tāntric culture or more properly the Tāntric Age. In their attempt to coerce Nature the Indians of mediæval times brought ruin on themselves as if by reaction. They grew over-enthusiastic over what they thought to be psychic culture, and went on with their multifarious practices for training their mind and for developing psychic power, with ceaseless regularity and devotion. During this Tāntric Age, practically nothing but Tantras and works on allied subjects were committed to writing. This literature assumed gigantic proportions with the contributions of two mighty religious sects of India, and they wove round them a veil of nefarious awe and mystery. The extent of the literature created by them can be gauged by the fact that only a nominal catalogue of all Tāntric works of the Buddhists translated into Tibetan alone comprises three big volumes. The influence created by the magicians of the Tāntric age is even now paramount in India, and throughout the length and breadth of this country people are steeped in superstition. The mighty Western civilization has not been able to lift this veil of superstition from the Indian mind during the century and a half of British administration. The magicians of the present day, however, do no longer wield that sort of magical power which their ancient confrères are believed to have done in the past, but nevertheless they are making capital of the old reputation of Tāntrism, and because the Indian people are very superstitious an extra-
ordinarily large number of Tāntric impostors and vagabonds are allowed to live on public charities. They wear a mystic dress and talk in a mystic manner calculated to mystify the hearers. Superstition has such a stronghold on the Indian mind that it will readily believe in an absurd story if it is connected with a Sādhu, or a temple or a god, or in a highly imaginative and magical story, rather than in an actual happening which may be a little outside every day experience. It is impossible to say indeed whether the literate or illiterate people are more superstitious but there is no gainsaying the fact that the womenfolk as a class are superstitious to an extent hardly conceivable.

Magic as it finds expression in the Tāntric literature of India has some unique features unlike similar literature in other countries. Whatever was best, ennobling and beautiful in ancient India, in the Pre-Tāntric age, was incorporated by the Tantras. Tāntric literature contributed a great deal to such pseudo-sciences as: Astronomy, Astrology, Medicine, Alchemy, Chiromancy, Horoscopy, Divination and Prognostics. It is an admixture of religion, philosophy, science, superstition, dogmas and the five Makāras. It is a pity this wonderful literature in which is locked up the cultural history of India during the whole of the Tāntric age has not received adequate attention from scholars engaged in Indological research. Some partial exploration of the Hindu Tantras has indeed been made in the recent years but the literature of the Buddhist Tantras has been greatly neglected and left alone. Let us therefore—the Sādhanamāla being a Tantra—devote our attention to this branch of Indian literature and try to find out what light the study of this and other cognate works throws on the condition of India and Indians of the Tāntric Age.

§ 2. The Tantras.

Both Hindus and Buddhists were alike prolific writers of Tantras and the literature extant on them is wonderfully extensive. One of the reasons why the word ‘Tantra’ cannot be defined but can only be described is because of the fact that an astonishing number of subjects come within its purview, not to speak of its own numerous subdivisions. The Buddhist Tantras in outward appearance, are similar to the Hindu Tantras but in reality there is no similarity between them neither in subject-matter, nor the philosophical doctrines embodied in them, nor in religious principles. This is not to be wondered at since the aims and the objects of the Buddhists are widely different from those of the Hindus. It is difficult to determine when and under what circumstances the word ‘Tantra’ came to be employed in the sense in which it is used in this literature, nor is it possible to trace the origin of the Tantras or the people who first introduced them. To any careful student of Sanskrit literature it will be evident that when the magical practices become extremely popular with one section of the Indian population, the other section takes them up and incorporates them in its religion, mostly in a modified form so as to suit its own requirements and tenets; and this process of emergence and relapsing goes on continually. The Vedic sacrifices as performed by the orthodox Brahmanic society in the very earliest times attracted a large number of converts on whom the orthodoxy laid down its foundation, and it can very easily be imagined from what we find now that people in those days looked upon these sacrifices and the Brahmins performing them with superstitious awe and reverence. The sacrifices were at one time very popular, especially in the pre-Buddhistic period, and as a matter of fact, no undertaking of any consequence was hazarded without
a sacrifice immediately preceding it. Sacrifices were performed mostly for obtaining happiness in this, the next and future lives. The results of these sacrifices could never be ascertained with scientific regularity, and it appears therefore all the more strange that sacrifices even at the present day should be so popular in Southern India, especially, in Travancore, and that we should hear even now of sacrifices being performed on a gigantic scale and at enormous cost. Buddhism came in when sacrifices were the order of the day and when numerous animals were immolated and eaten in monster assemblies. In Aśoka's time also we find sacrifices and the free use of meat in the assemblies very popular. That the very first of a long series of rock edicts of Aśoka should deal with the stoppage of such assemblies displays the great influence sacrifices with their cooked meat exercised on the minds of the Indian people. On the dismemberment of the Maurya Empire, the sacrifices prohibited by the great Buddhist Emperor revived with great vigour under the Śāmadevi Śunāgas, and two sacrifices were performed on a grand scale in the very capital of the king who insulted the orthodox sacrifice.

Though Buddha was antagonistic to all sorts of sacrifices, necromancy, sorcery or magic¹ he nevertheless is credited with having given instructions on Mudrās, Maṇḍalas, Yogas, Tāntras, etc., so that prosperity in this world, by virtue of these, could be attained by his less advanced disciples who seemed to care more for this world than for the Nirvāṇa preached by him. India in Buddha's time was so steeped in superstition that any religion which dared forbid all kinds of magic, sorcery and necromancy would hardly be able to withstand popular oppositions. A clever organiser as the Buddha was, he did not fail to notice the importance of incorporating magical practices in his religion to make it popular from all points of view and thereby attract more adherents,¹ though it does not appear that he himself ever believed in their efficiency. So long we were ignorant about the Buddha's attitude towards the Tantric practices excepting a few meagre references in Pali literature and were unable to determine the time of their introduction in Buddhism but Śāntarakṣita and his disciple Kamalaśīla brought out this connection very forcibly in the Tatvaśāṅgraha and its commentary, stating fully the reasons which made the Buddha to incorporate them in his system.² The Tantras and Mantras have been practised by the Buddhists since the time of the Buddha, but unfortunately we do not possess any connected account of them except a few works on the Dhāraṇis which were translated into Chinese early at the beginning of the Christian Era. These Dhāraṇis are only meaningless strings of words which are said to confer great merit when muttered repeatedly for a number of times. Then comes the worship of Buddha in the Prajñāpāramitā with all the paraphernalia of worship such as we find in Tāntric worship for obtaining worldly happiness. Then follows the different recensions of Prajñāpāramitā,

¹ A clear proof of this is to be found in his doctrine of Jīdhās which were obtained by the more advanced disciples. The means of attaining Jīdhā or Jīdhīpados are also indicated. The number of Jīdhīpādas are four. Viz., Chando, Viriyam, Cittam, Vimamsa. Pali Dictionary, p. 157. In Cullavagga V. 8. Buddha condemns Bharadvāja for wantonly showing his miraculous power for a bowl of sandal wood.

² Tatvaśāṅgraha, p. 905—

1 See for instance Brahmajālasutta (in Dīgha Nikāya) where Buddha condemns all kinds of "Vijā" which are "tiracchāna" or crooked. In pp. 89f such kinds of knowledge are enumerated and condemned.
its Sūtra, Ṣṛdayasūtra, its Dhāraṇī, the recitation of all of which confers the benefit of reading the whole of the Prajñāpāramitā.

Side by side, the Paurānic literature attracted a large number of people by their wonderful stories holding out a promise of an award of merits to be gained by hearing the Purāṇas and practising the rites and observances recommended therein and worshipping the gods described in them. The Purāṇas in a very popular form continued vigorously to wield their influence on the minds of the superstitious people of India right up to the time of the Muhammadan conquest and after that in a more or less acute form up to the present time. The flood of the mighty Western civilization may generally be held responsible for the total annihilation of public discourses on the Purāṇas and allied literature in many parts of Eastern India; the same forces are now at work everywhere in other parts of India also.

Moreover, the conception of gods and goddesses in the Paurānic literature was so very attractive that the Buddhists in later times could not help incorporating the idea of godhead in their religion; and when they actually did this they deified all important personalities of Buddhism, together with the deification of a large number of Buddhistic ideas and philosophical concepts along with a few purely Hindu gods such as Ganesa, Sarasvati, etc. The Buddhists busied themselves with producing a variety of literature on the Tantras, and during the Tāntric age thousands of works were written. These works were readily transmitted through the Himalayan passes to Tibet, Mongolia, and thence to China and Japan and their influence made a large section of the population in these countries believe in gross magic and superstition. The Tāntric works, especially of the

Buddhists, whose originals in Sanskrit are lost, are now preserved in translations in the pages of the Tibetan Tangyur. The developments on Tantra made by the Buddhists and the extraordinary plastic art they developed did not fail again to create an impression on the minds of the Hindus, and they readily incorporated many ideas, doctrines and gods, originally conceived by the Buddhists in their religion and literature.¹ The bulk of the literature which goes by the name of the Hindu Tantras arose almost immediately after the Buddhist ideas had established themselves, though after the Tāntric Age, even up to the last century, Tāntric works were continued to be written by the Hindus.

Having thus given a survey of the history of Tāntric literature and the mutual interchange of ideas, doctrines and concepts in this branch of literature, we will now proceed to give a definition or rather a description of what is ordinarily meant by the word ‘Tāntra.’ Many scholars have tried to show what the Tāntra contains, but each and every one of their descriptions are partial and insufficient; they are bound to be so because the writers of Tantras were most erratic and never followed any definite plan. Moreover, the definition which holds good in the case of the Hindu Tantras is not found adequate when applied to the Buddhist branch of this literature. Therefore the definitions of Tāntra as given by critical students are not unlike the description of an elephant given by a number of blind men.

The Hindus will not call any work a Tāntra which does not include the following subjects among many others, for instance, the stories of the creation and the destruction of the world, the mystic charms, a description of the abode of the gods, and of holy places, the

¹ Hindu goddesses like Māhācitārā, Chinnamastā, Kāli, etc., were originally Buddhist. See infra.
duties of men in the four stages of life and of the position of the Brahmans, a description of the abode of ghosts and other nocturnal beings, of the mystic figures, the origin of magicians and celestial trees, of the position of the stars, and discourses on old stories, meanings of technical terms, description of vows and observances, distinctions between purity and impurity, enumeration of the characteristics of males and females, account of the duties of the king, the customs of the age, and of the rules of law and of spiritual subjects. The Hindus distinguish this Śāstra from two others of a similar kind which go by the names of Āgama and Yāmala. They treat of certain subjects which are not covered by the description of the Tantra given above. The Āgama to be called an Āgama must include besides the stories of the creation and the destruction of the world, the mode of worshipping gods and goddesses and the way of obtaining perfection and Puraścarana (repetition of Mantra according to a definite number) of mystic charms, the practice of six cruel rites and four kinds of meditation and austerity. The literature which is known as Yāmala contains an account of creation, astronomical speculations, daily ceremonies, the order of ceremonies, aphorisms, division of the four castes and various sub-castes and of the customs and manners of the time.

The characteristics of Tantra, Yāmala, and Āgama are given in almost every important Hindu Tāntric work. The definitions are not all alike and rarely give a complete idea, and all the definitions taken together will not suffice to give a true account of the entire contents of this enormous literature. In the definition given above it will be seen that speculations on alchemy, medicine, divination, astrology, horoscopy and many similar pseudo-scientific subjects are not included in it though they frequently make their appearance in Tāntric literature.

Similar features present themselves in the Tantras of the Buddhists and, the range of the numerous subjects treated of in this literature will be evidenced by the two volumes of the Catalogue of Tibetan Tangyur in the ‘Bibliothèque Nationale’ in Paris so far published by P. Cordier. To understand the bulk of the Tāntric literature of the Buddhists we must first take into account that it is distributed among the three grand divisions into which later Buddhism was divided, namely, the Vajrayāna, Sahajayāna, and Kālacakrayāna. Besides these there were other minor Yānas with no marked individuality, such as the Tantrayāna, the Bhadrayāna, etc., which may be said to have originated from the Vajrayāna, the principal Yāna among the three mentioned above. Moreover, we must also consider the
numerous divisions of each of these three powerful Yānas and many less powerful systems in all of whom the Buddhist Tāntic literature showed its great interest. The Tāntic literature was mainly written by the Vajrayānists called Vajrācāryyas, and the Siddhas whose number is reputed to be eighty-four.

§ 3. Origin and Development of Vajrayāna.

The Buddhist Tantras belong more properly to Mahāyāna and not Hinayāna with its subdivisions of Srāvakayāna and Pratyekayāna, though it is quite possible that their followers had also some sort of magical practices current amongst them. The Sadhanamālā seems to lead us to infer that the Tantras were a development of the Yogācāra school which evolved out of the Śūnyavāda of the Mādhyamakas; but the form or the branch of the Mahāyāna that was directly responsible in this matter seems to be a tertium quid which is known as Vajrayāna, and about which very little is known to the students of Buddhism. The Sadhanamālā belongs to the Vajrayāna proper and throws immense light on the aims, objects and practices of the people professing this peculiar religion; we shall therefore attempt to give a connected account of Vajrayāna which we have been able to piece together from the Sadhanamālā and other Tāntic texts discovered by us.

In the Sadhanamālā, the word Mahāyāna occurs twice and from these references we can assume that the

1 In Mahāvagga SBE vi, 34, 1, 2 we read of the magical powers of the whole family of a layman, and of special Īdāhis obtained by more advanced Buddhists by the practice of Īdāpūdas (v. 1, 5, 7; vi, 15, 8). We read also of the Dhikkhus carrying bowls made of human skulls and carrying odd bits, bones and dirty water. (Cullavagga v, 10, 2, 3). In the Brahmaajālasūta there is a long list of superstitious and magical practices which must have been then in existence. (P. 98).

2 P. 4, Mahāyāna parīchāya; P. 225, धृष्टं ज्ञातं ज्ञातं समयं महावनम।

Tāntic religion was only an outcome of Mahāyāna and that the Vajrayāna acknowledged its suzerainty. The Mahāyāna in the opinion of the Vajrayānists is co-extensive with what they called Dharma¹ which they considered as eternal and to which was given a more important place in later Buddhism, than was assigned to Buddha himself. The word Śūnya occurs almost on every page in the present work, but, so far as it can be ascertained, this Śūnya does not represent the Śūnya as conceived by the Mādhyamakas school and which is defined as:

अच्छिन्नातिथितुमयात्मकभव्यत्तुपोयोगोनिष्ठों शून्यक्षमः ॥
or, in other words,

व शब्दम्र करस्वब्राह्मणपञ्चमनुष्ठलमः ॥
चतुर्विदानिष्ठम् सङ्कर्तम्योध्यमिका विदुः ॥

To the Mādhyamakas both the subject and the object are Śūnya in essence; there is no reality either of the mind or of the external world. Obviously, this is a position which is not desirable for the Vajrayānists because to them a positive aspect in the Vijñāna is absolutely necessary. Moreover, the Mādhyamaka school is not referred to anywhere in the book except in one place where it is in the form of an epithet, Mādhyamakaruceh, to one of the authors of the Sadhanas, namely, Dharmākaramati. But if the Sadhana is analysed ample evidence will be found to prove that it belongs more to Yogācāra than to Mādhyamaka. The word Yogācāra occurs in the Sadhanamālā twice only but the Vijñānavāda as formulated in this school of thought

1 Sadhanamālā, p. 225—भृत्य मन्त्रं मित्राभ्यं समयं सत्त्रकामः।
2 Sarvadarmamānasūtra, p. 23.
3 Advayavajrajānagṛha, p. 19, ll. 21-22. (G.O.S. edition No. XL.)
4 P. 210—तत्त्व इतिनिह नवं योगायायानानुभवः।
P. 481—तत्त्वान्वितिविवब्रीयो योगायायानेन विभिसः।
is explained in many places in the book,¹ and this leads us to infer that the Vajrayāna is a direct development of the Yogācāra school and the Vijñānavāda it inculcates.

The word Vajrayāna occurs twice² in the Sādhana-mālā and it is characterised as ‘the path which leads to enlightenment’³ or what they call in Sanskrit Anuttarasamyaksambodhi. Vajrayāna literally means the ‘adamantine path’ or vehicle, but its technical meaning is the “Śūnya Vehicle” wherein Śūnya is used in a special sense to represent Vajra. The reason why Śūnyatā is called Vajra is given in the undernoted couplet:

वृद्ध सारस्योपायो जलाबध्यालङ्करणम्।
अरविन्द बनिनाथच न वृक्षत वच्चलस्य।

“Śūnyatā is designated as Vajra because it is firm, and sound, and cannot be changed, cannot be pierced, cannot be penetrated, cannot be burnt, and cannot be destroyed.”

The Mahāyānists differ from the Hinayānists in several important points, though for both of them the realization of Śūnyatā which leads to the cessation of sufferings is imperative. But the methods followed by the two branches of Buddhism are widely different, if not altogether antagonistic. The Hinayānists are very keen on obtaining liberation for themselves by their own efforts, without looking into the condition of suffering humanity. They obtain Nirvāṇa, and freedom from sufferings and the consequential repetition of births and rebirths, and virtually an extinction of self altogether. But it must be remembered that even if they are able to

¹ For instance, p. 73, नामावलियोऽथ वेदम: शास्त्रम: प्राचीनम:; pp. 93-4, सति विश्व चिन्तामणि नामावलियम् चारविन्यासम; p. 146, विश्वासम् च नामवेदमानसम्, etc.
² P. 225, यन्योमपत्त्याः भवनांत्यां विश्वासार्थसाध्यमयश्च यदुः यदुवाणसः; p. 421, च चारविन्यासार्थसाध्यमयश्च यदुवाणसः।
³ Quoted from Yogaratnamālā in the Baudhā Gān O Dohā, p. 8. Also from Vajrākāra in Advayavajrasaṅgha, p. 23, ll. 23-4.

gain Nirvāṇa they cannot know the perfect truth or remove the veil which conceals the transcendental truth, nor can they impart the knowledge of salvation to others.

The Mahāyānists on the other hand do not care for their own salvation; they are more solicitous about the deliverance of their fellow creatures who are in the grip of constant suffering than about their own. They are not afraid of the Samsāra or the cycle of birth and rebirth in the same sense as the Hinayānists are, but they are always ready to undergo any troubles and sufferings if these lead even in a small measure to the spiritual uplift of all beings. Their compassion for the sufferings of humanity actuates them to renounce their merits or even their salvation; but they are able thereby to remove the veil covering the transcendental truth and become omniscient.¹ This ideal of a Mahāyānist finds expression in the Kāraṇḍavyūha where the example of Avalokiteśvara Bodhisattva is set up, who refused to accept his Nirvāṇa, though fully entitled to it, until all creatures of the world were in possession of the Bodhi knowledge and obtained freedom from the worldly miseries.² They therefore keep their chain of Vijñāna ever active for the benefit of all. It is said that the Mahāyānist, or more properly a Bodhisattva, obtains omniscience only after he has crossed the ten Bhūmis such as are described in the Daśabhūmika Śāstrā.

This then may be considered the goal of every Bodhisattva and can be obtained either by following the tenets of the Śūnyavāda or the Vijñānavāda. The Madhyamaka theory of Nirvāṇa is Śūnyā or a state

¹ B. Bhattacharyya: Foreword to the Tattvaśāṅgha (G.O.S. No. XXX) p. xvi ffl.
² Śāṅkara’s Edition, p. 21—भ(म, ?)वनस्कीविषयस्व विश्वस्वास्त्र संस्क्रित्य न विश्वस्वास्त्र संस्क्रित्य: विश्वस्वास्त्र: विश्वस्वास्त्र: विश्वस्वास्त्र: विश्वस्वास्त्र: विश्वस्वास्त्र: विश्वस्वास्त्र: विश्वस्वास्त्र: विश्वस्वास्त्र: विश्वस्वास्त्र: विश्वस्वास्त्र: विश्वस्वास्त्र: विश्वस्वास्त्र: विश्वस्वास्त्र: विश्वस्वास्त्र: विश्वस्वास्त्र: विश्वस्वास्त्र: विश्वस्वास्त्र: विश्वस्वास्त्र: विश्वस्वास्त्र: विश्वस्वास्त्र: विश्वस्वास्त्र: विश्वस्वास्त्र: विश्वस्वास्त्र: विश्वस्वास्त्र: विश्वस्वास्त्र: विश्वस्वास्त्र: विश्वस्वास्त्र: विश्वस्वास्त्र: विश्वस्वास्त्र: विश्वस्वास्त्र: विश्वस्वास्त्र: विश्वस्वास्त्र: विश्वस्वास्त्र: विश्वस्वास्त्र: विश्वस्वास्त्र: विश्वस्वास्त्र: विश्वस्वास्त्र: विश्वस्वास्त्र:
about which neither existence, nor non-existence, nor a combination of the two nor a negation of the two can be predicated. But in Yogācāra which seems to be only a later development of the original Śūnyavāda the element of Vijñāna or a positive element is present in addition to Śunya or the Nairātya or non-Ego. The Bodhi mind is a chain of Vijñāna which is changing every moment, the Vijñāna of the previous moment giving rise to the Vijñāna of the next moment with the same memory, quality, conformations, etc., and this process goes on until the Vijñāna attains either omniscience or extinction or Nirvāṇa after having eliminated all impurities. But once omniscience has been attained the chain of consciousness will not strive further for Nirvāṇa (extinction) but will engage itself in the spiritual uplift of all beings; it can only get rest or extinction when the whole world is delivered.

Now this is the sort of Nirvāṇa to which the Vijñānavādins will lead their followers. In this Nirvāṇa, as we have already pointed out, there are two elements: Vijñāna and Śunya. The Vajrayāna which is the direct outcome of the Vijñānavādin school introduced a new element, or the element of Mahāsukha or ‘eternal bliss’ and happiness. It introduced further the theory of the five Dhyāni Buddhas each presiding over one of the five Skandhas or ‘elements,’ and formulated the theory of Kulās or families of each of the Dhyāni Buddhas emerging out of them in times of need. It introduced the worship of Śaktis in Buddhism for the first time, and a host of other things including a large number of gods and goddesses, their Sādhanas, panegyrics, etc. Let us now try to trace the origin of this new type of religion by a reference to all available materials.

---

1 Tārānātha's Geschichte, p. 201.
2 For instance—नवजीवन न बिषयानि जीवितसंबन्धीपि।
   बिषयानि नक्षमाशुज्ञा सवैश ज्ञि निमिर्यताः॥
   भाषकः भाष्यान्यर्न निमिर्यताः सवैशकामयः॥
   नव नव ध्रुवं नव ध्रुवं ध्रुवानिरूढिः॥
   (Oriental Institute MS 13,124, fol. 4.)
were very attractive in the time of Buddha but inasmuch as they were unnatural their followers could be expected to follow them only for a certain time but not always or for centuries. It was wholly absurd to expect obedience to such strict disciplinary measures from all members of the Saṅgha even in Buddha’s lifetime, if not for centuries after his Mahāparinirvāṇa. And after all what would be the result? Freedom from births and rebirths is only a possibility, and the success at best is only questionable. The members of the Saṅgha must have revolted from time to time against these unnatural rules of discipline and party quarrels on such points were already in evidence in the second great Council when the Mahāsāṅghikas were expelled from the Church by the Sthaviras because the latter were unwilling to make any concessions on ten minor points of discipline. Rebellion against the rules on broader and more important matters of discipline must have been in existence amongst the monks, but they could not create a party of their own which would sufficiently be able to cope with the orthodox section which was sure to go against them and denounce them as heretics. Those monks who saw salvation only in leading a natural life went on devising plans and probably by writing what we call the original Tantras which were secretly handed down through their trusted disciples who could practice the rites only in secret. These Tantras are in the form of Saṅgītis and are said to have been delivered by the Buddha in an Assembly of the Faithful. It is in this Saṅgīti form that all new ideas were introduced into Buddhism and

1 In the Vinaya Pitaka SBE we hear of monks who used to send wreaths of flowers to wives, daughters, young women and female slaves, to sit on one seat, lie on one bed, one mat, one coverlet with the wives and daughters and young women and female slaves, to eat food any time, to drink strong drinks, to dance, to sing, and play music and all these together in every combination. Buddha heard of this and sent some of his trusted disciples to carry Pabbajjanlya-sakamma against them. Cullavagga, I-13.
the Saṅgītis, we must remember, were very powerful agencies in the introduction of innovations.

The orthodox followers of the faith were sure to challenge anything that had not been said by the Buddha and that seems to be the reason of the great popularity of the Saṅgīti literature. The original Tantras of Buddhism were also therefore in the Saṅgīti form wherein were inculcated doctrines which were diametrically opposed to the teachings of Buddha. Easy methods leading to happiness in this world were held out in this literature; easy paths leading to salutations were shown; great parade was made of the merits to be gained by the repetition of the Mantras, Dhāraṇīs, panegyrics and worship of gods. But everywhere any casual reader can detect a desire on the part of the authors to thwart all unnatural rules and regulations imposed on the followers. These disciplinary regulations gradually slackened down one after another, and ultimately when the Vajrayānists gained in power and got an overwhelming majority a general revolution was declared against the Mahāyāna orthodoxy which in course of time dwindled to nothingness as it was powerless to fight against the growing disorder amongst the Tāntrics.

The Vajrayānists were however conscious that they were doing something which was against religion and morality, and covert hints to justify their action are not altogether infrequent in their literature. Indulgence in five Makāras cannot be said to be conducive to the good of anybody in any religion; to gain emancipation through the agencies of women such as was advocated in Vajrayāna did not also fail to create a baneful impression on the minds of their followers. Hence we find on their part a keen desire to justify their broad principles, and examples of this kind may prove interesting. The responsibilities of the Bodhisattva indeed are very heavy entailing untold sacrifices. They have to sacrifice everything for the good of suffering humanity, they have to sacrifice their family, children, worldly enjoyments for the benefit of all beings in order to lead them to the path of salvation. The Bodhisattvas cannot obtain their salvation even if they are entitled to it. But they must remain in existence and must strive for the uplift of all. If these Bodhisattvas commit little mistakes such as taking wine, being in the company of women, indulging in good food, fish, meat, etc., certainly these should not be taken into account in view of the colossal sacrifices the Bodhisattvas were daily making for the good of others.¹

Later on this idea changed, and the Vajrayānists gave a blank charter by boldly declaring that there is nothing in the world that cannot be done by the Bodhisattva who has taken a vow to emancipate the world. It is of course very interesting to note in this connection that ultimately in the Tāntric literature the vow to emancipate the world was reduced to a mere convention, and though every Vajrayānist had to express this pious wish, indulgence in all actions for which common men are ordinarily doomed to hell were the only things practised by them to attain Siddhi. Indrabhūti who was one of the greatest diffusers of Tāntrism says in his Jñānasiddhi that by those identical actions which make ordinary men rot in hell for hundreds of crores of cycles, the Yogis obtain emancipation.² They went a degree

---

¹ Compare: Cittasodhanaprakāraṇa in JASB, LXVII, p. 178:
पोषिणाम पूर्वा प्रेमी कल्पिताम्।
ममाभित्तिः कष्ठा कथितार्थामस्मि॥

² Jñānasiddhi, p. 32, sl. 15.
कष्ठा कथितार्थामस्मि कथितोऽक्वत्रितामिनि।
पर्यन्ते शरणे वेदे शोभामात्रवते॥
still further and in an authoritative Tantric work we find the following still bolder declaration:

\[\text{सम्प्रसारं स्वरूप चैवतुकबोधवत्} ।
\niṁśितं विज्ञानेन साम्यामां विनियमय ॥ ॥

"These three worlds as a whole have been created by Vajranātha for the enjoyment and the good of the worshippers."

But the Sādhaka has to see that his mind is not troubled or that he is not attached to anything, meaning thereby to any special food or special woman. If the mind is troubled once the emancipation will be difficult to obtain.\(^2\) The crowning remarks were given by Ananda-vajra where sanction for hideous immorality is given in apparently very harmless words. He says \"without Prajñāpāramitā emancipation is not possible, and Prajñāpāramitā resides in every woman. Emancipation can only be obtained by coming in contact with any woman whether of low origin or high or whether mother, sister or other near relatives.\(^3\)\" Vajrayānists went beyond due limits in their spite against the strict rules of morality, and they violated all of them and plunged headlong into the worst immorality and sin, and practised a religion which has been characterised by Raja Rajendra Lal Mitra in the following most significant words:

\[\text{Seeing however that the work in which they occur is reckoned to be the Sacred Scripture of} \]

\[\text{millions of intelligent human beings, and their counterparts exist in almost the same words in} \]

Tantras which are held equally sacred by men who are by no means wanting in intellectual faculties of a high order, we can only deplore the weakness of human understanding which yields to such delusions in the name of religion, and the villainy of the priesthood which so successfully inculcates them."

Probably in the course of time the Vajrayānists would have stepped back and brought in a more healthy tone in their religion, but by the time a reaction could set in the Muhammadans, were already up and doing, and with one stroke of their sword purged India for good of these horrible priests of immorality and lawlessness by killing every monk they could meet on the streets and by looting the rich monasteries which were the strongholds of mysterious and highly objectionable hosts of priesthood engaged in still more objectionable rites and practices. It is indeed a pity that the Hindus, and also the Jainas to a certain extent, could not throw off the worthless and immoral practices enjoined in the Tantras even when Buddhism was stamped out of India. The reason for this is not far to seek. The attractive practices enjoined in the Tantras, combined with the scandalously superstitious nature of the Indian people proved very lucrative for the unscrupulous priests who continued to fan the fire all along. All \text{Sampradāyas} as they are called are nothing but organisations for feeding worthless and idle priesthood. They are supposed to minister to those householders who are constantly practising impious actions and daily gaining in sins. These gigantic organisations therefore are more or less the outcome of superstitious belief on the part of ordinary mortals and in these alone the residue of the once popular Tāntrism now finds its expression.

---

3. \text{Cf. Prajñāpāramitāśāstra, pp. 22 ff.}
Further, the Vajrayāna incorporated many leading tenets of Mantrayāna which was a form of Mahāyāna Buddhism, where Mantras, Mudrās, Maṇḍalas, and gods were given the greatest prominence for the attainment of Siddhis or else Nirvāṇa or omniscience. The earliest book of this class is the Vidyādharpāatika which has been characterised by Hiuen Thang as belonging to the canonical literature of the Mahāsāṅghikas. But this unfortunately is not available to us in original Sanskrit and we cannot say anything with regard to its subject matter or the particular tenets inculcated therein. But the case of the other work entitled the Mañjuśrīmūlakalpa discovered by the world famous scholar the late Mahamahopadhyaya T. Ganapati Sastri is otherwise. The text of the book which forms a part of the Vaipulya-sūtras of the Mahāyāna school is decidedly the earliest work of Mantrayāna at present available. It is written in the Saṅgiti form, and in the same style as other Mahāyānasūtras are, in prose and verse, and in an archaic style very closely resembling the Gāthā style. This book must have been very popular even after the destruction of Buddhism in India as well be evident from the fact that the book was copied only about four hundred years back in a monastery of Southern India by Ravicandra the head of the monastery called the Mūlagośa Vihāra. The Mañjuśrīmūlakalpa deals with the formulæ and practices which lead to the material prosperity of the followers of Mahāyāna, and probably belongs to the early centuries A.D. but decidedly after the time of the composition of the Amitāyus Sūtra or the Sūkhāvatī Vyūha which ushered in the conceptions of Amitābha or Amitāyus and Avalokiteśvara for the first time in Mahāyāna. The Amitāyus Sūtra was first translated into Chinese at a period between A.D. 148 and A.D. 170 and hence the time of its composition may be fixed at about 100 A.D. or a little later. The Mañjuśrī-

mūlakalpa in that case would be only about a hundred years later than the Amitāyus Sūtra. If we take the Guhyasamāja as the very first and the most authoritative work of the Vajrayāna School we must admit also that much time must have elapsed between the age of Mañjuśrīmūlakalpa and the age of the Guhyasamāja, which cannot be very much later than the time of Asaṅga who is traditionally regarded as the author of the new introduction.

The beginning of the Saṅgiti in the Mūlakalpa is in the orthodox style in opposition to the Tāntric style which is decidedly later and where in the very opening scene Buddha is introduced in the company of a large number of women instead of an assembly of pure and pious Bodhisattvas as in the case of the earlier Saṅgitis. The doctrine of the five Dhyāni Buddhas or even their names and Mudrās and their families are all absent in the Mūlakalpa while all these are present in the Guhyasamāja. Moreover, the Mantras and Mudrās which were later on systematised in the Vajrayāna book are found scattered in the body of the text of the Mūlakalpa in a disorganised manner. The Mantras of some of the Dhyāni Buddhas themselves are found in the Mūlakalpa though not exactly with the same meaning or form in which they are met with in the Guhyasamāja. Furthermore, the example of a Bodhisattva disobeying all rules of morality and discipline, and obtaining emancipation by the five Makāras and other prohibited rites and practices, has not made its appearance in the Mūlakalpa. The Mūlakalpa indeed speaks of the Mantrayāna but it does not refer to Vajrayāna which is mentioned for the first time in the Guhyasamāja. Under these circumstances we may be justified in calling the Mūlakalpa as one of the earliest Mahāyāna Sūtra works on which perhaps is based the outward foundation of the Vajrayāna system. Yet, one who will read the Mañjuśrīmūlakalpa very
carefully will not fail to notice that it is the product behind which there is a history of development of several centuries. And probably, if we could go to the root of this Mantryâna, we would have voiced the opinion of Śāntarakśita and Kamalaśila that instructions on Tantras, Mantras, Mudrās, and Maṇḍalas were delivered by Buddha himself for the benefit of such of his followers who cared more for the material prosperity than the spiritual.

We can thus see that the Vajrayâna took into account all the good things, tenets, philosophical notions and theories, and incorporated all that was best in Buddhism and probably in Hinduism also, and it was owing to this that it attained great popularity. It satisfied everybody, the cultured and the uncultured, the pious and the habitual sinners, the lower and the higher ranks of people and devotees. The Vajrayâna which was in essence a very demoralising religion and went against all the teachings of Buddha and of the great patriarchs of Buddhism, could be popular only because it could cater for all tastes and because it was cosmopolitan in character.

It is difficult to suggest the exact place where Tāntrism originated. The introduction of Śakti worship in religion is so un-Indian that we are constrained to admit it as an external or foreign influence. Some of the Tantras also support this view. But these Tāntrics who incorporated Śakti worship into their religion had some strongholds of their own from where the Tantras

were disseminated amongst the Indian public and became popular. In the Sādhanamâla¹ we find mention of four Piṭhas or sacred spots of the Vajrayānis, namely, Kāmākyā, Śirihāṭṭa, Pūrṇagiri and Udhyâna.² The identification of the first two is certain. Both are situated in the province of Assam. Kāmākyā is now known both as Kāmākhyā or Kāmarrūpa which is a few miles off from Gauhati. Śirihāṭṭa is modern Syhet. The identification of the two others has given rise to much speculation and theorizing. Pūrṇagiri is sometimes identified with modern Poona but this is very doubtful, though at this stage it is extremely difficult to suggest any new identification. Udhyâna is by far the most frequently mentioned among the four Piṭhas and its exact situation has been a matter of great controversy. L. A. Waddel identified this Udhyâna with Udyâna in the Swat Valley. M. Sylvain Levi will place Udhyâna somewhere in Kashgarh. M.M. Haraprasad Shastri definitely placed it in Orissa. We supported the third theory in several instances and assigned our grounds.³ Indrâbhūti is described as a king of Udhyâna, and Guru Padmasambhava as his son.⁴ Padmasambhava married a sister of Śāntarakśita in the latter’s native place in Zâhor.⁵ (Modern Sabhar in the District of Dacca.) Śāntarakśita belonged to the royal family of Zahor, and therefore it is hardly possible that the king of this place would allow his daughter to be married to a vagabond who comes from such a long distance as Kashgarh or Udyâna in Swat, being driven out of the kingdom by his father Indrâbhūti.⁶

¹ For instance Nepal Catalogue, Vol. II, p. 148 under the description of the Śodānasitī Taṇṭra:

रन्त्र रत्रयान तान्त्रिकसदानिष्ठि ।

M.M. Haraprasad Shastri informed us that he had discovered a Tantra where Śiva gives instruction to Pārvatī—शिव 를 망켜내는 범인의 명의가 가득한 수동의 프라바실에, and asks her to preach the Tantra to all and then return.

² Also spelt as Uḍḍyāna, Uḍḍyana, Uḍḍyāna.


⁴ Waddel: Lamaism, p. 380.

⁵ Op. cit. p. 382. Zâhor is identified by Waddel with Lahore with a query after it.

INTRODUCTION.

We can explain this marriage only if Uḍḍiyāna and Zāhor are believed to be nearer to each other. Moreover, Uḍḍiyāna is mentioned along with Kāmākhyā and Sīrīhāṭṭā which, as we can see, are very near each other, and it is hardly possible that Uḍḍiyāna should be associated with the other two even though the distance may be very considerable.¹

Uḍḍiyāna,² according to the authority of Pag Sam Jon Zan, is the place where Tantric Buddhism first developed. In the history of the eighty-four Siddhas Uḍḍiyāna is described as containing 500,000 towns and divided into two kingdoms. In the one called Sambhala Indrabhūti ruled, and in the other Laṅkāpurī³ Jalandra ruled, whose son had for his wife Indrabhūti’s sister Laṃśmīrīṅkarā who became a Siddha after which Indrabhūti handed over the kingdom to his son.⁴

This also does not clear up our difficulties but the identification of Uḍḍiyāna becomes dependent on that of Laṅkāpurī which is generally identified with either (1) a peak in the Amarakanṭaka mountain, or (2) a place in Assam, or (3) Central India, or (4) Ceylon.⁵ But Laṅkā is never taken to the Northernmost and Westernmost part of India such as either Kashgar or Swat even in a remote fashion. Now if we accept the identification of Laṅkā in Assam then Uḍḍiyāna will have to be located in the same country probably in the Western part of it, and this seems to be more likely as Kāmākhyā and Sylhet are both situated in Assam which was till recently formed part of the province of Bengal.

Moreover, the first Siddhācāryya Luipā in the Pag Sam Jon Zan is described as sprung from the fisherman caste of Uḍḍiyāna who rose to be the writer in the employ of the king of Uḍḍiyāna and was then known as Samaṇaṣubha. He met Sāvaripā who initiated him into the mysteries of Tantrism.¹ But in the Tangyur Catalogue he is characterised as a Mahāyogiśvara and what is important as a Bengali.³ M.M. Haraprasad Shastri has discovered some Bengali songs composed by him and published them in his now classical work Baudhā Gan O Doha with a short account of the author and his songs in the introduction.⁵ Luipā seems to have composed a book of songs entitled Luhipādagitikā, which is now preserved in Tibetan translation only and from which only a few songs are extant in the original language.

There is then an apparent discrepancy in the two statements about the native place of Luipā, the testimony of Pag Sam Jon Zan will take it to be Uḍḍiyāna whereas the Tangyur Catalogue will have it in Bengal. There is, however, in our opinion no discrepancy in the two statements, because Luipā can belong to Uḍḍiyāna and still be a Bengali. The identification of Uḍḍiyāna not being settled under the circumstances enumerated above it is quite possible to locate it in Bengal. If however Laṅkāpura, the counterpart of Uḍḍiyāna, is located according to Prof. Jacobi in Assam, then Uḍḍiyāna also will have to be located in Assam possibly in the Western part of it which is also a part of Bengal.⁴

It is then in Uḍḍiyāna that Tāntrism first developed and was probably transmitted to the other Pāthas Kāmākhyā, Sīrīhāṭṭā and Pūrṇagiri (which must be somewhere near) and thence to the rest of India.

---

¹ Op. cit. Index, xxv.
² P. Cordier: Catalogue du Fonds Tibetain de la Bibliothèque Nationale, 2e partie, p. 33 under No. xii, 8.
⁴ In the Sādhanamālā, pp. 80 and 83 Sārāhapa is also associated with Uḍḍiyāna. Sārāha wrote a number of Bengali songs. Buddha Gān O Dohā intro. p. 26. He is said to have been born in the kingdom of Rājāl (?) in Eastern India. Pag Sam Jon Zan, index, p. xxvi.

¹ Compare Waddel, op. cit p. 182 “and to the cemetery of Laṅkā (Ctasga-pa) in the country of Zāhor, where he was named ‘Padmasambhava.’ Note this Laṅkā was a part of the kingdom of Uḍḍiyāna.
² S. C. Das wrongly writes Udyāna for Uḍḍiyāna as he might have thought the two to be definitely identical.
³ Note in Waddel, op. cit, p. 182, Laṅkā is associated with Zāhor.
⁴ Taranath, 325. ⁵ IHQ Vol. II, June, 354.

From the foregoing it will appear that it is indeed very difficult to trace the origin of this strange religion, but it is much more difficult and hazardous with the present materials to attempt to build a chronology of Vajrayāna. But a beginning has to be made somewhere. Let us attempt, therefore, to make out a beginning in a way which may be above adverse criticism. It has already been pointed out that Vajrayāna is a field of literature entirely unexplored, and any research made in the beginning is bound to be faulty and not altogether free from error; and this, especially, when we have to depend for information on works of highly questionable authority like the Pag Sam Jon Zan or Tārānāth’s Geschieste.

The Buddhists generally believe that the Tantras were introduced into Buddhism by Asaṅga, the elder brother of Vasubandhu, who flourished as we have shown elsewhere between A.D. 280–360. But what he taught and what he introduced the history does not tell. We may however hold that he introduced something very questionable into Buddhism. The accounts of Tārānāth point unmistakably to the fact that the Tāntric knowledge was handed down in secret in a period between Asaṅga and Dharmakirti; but the material to construct the chronology of the Vajrayāna literature consists in some important Guruparamparās or the succession lists of Gurus and disciples through whom a particular Tantra has been handed down. Two such lists prove very valuable in determining the chronology of Vajrayāna: one given in the Tangyur Catalogue of P. Cordier and another in the Pag Sam Jon Zan quoted in the edition of the Chakra Sambhāra (slo) Tantra by the late Kazi Dawasam Dup. The first gives the succession as follows:—


It is natural to assume that the Tāntric Gurus were very particular about their succession lists and each important Tantra may be believed to have a list of this kind. When these Tantras were translated into Tibetan the translators occasionally noted down the tradition of the Tantras as it was handed down through a succession of Gurus and disciples. It is in this way some lists have been preserved and at present constitute our only authentic material in determining the chronology of this extensive literature.

The two lists above stated are pretty long and cover a considerably long period, and seem to be fairly authentic. In these two lists the point of contact is represented by Jālandhari who in the second list was the first to profess the Hevajratantra and to compose a work on the subject. The Hevajratantra was introduced by Padmavajra who must therefore be earlier than

---

1 In determining the chronology importance has been laid on the sequence of works composed by each author and on ascertaining from the titles or actual works how far one is indebted to the other. When such information cannot be had, help from Tārānāth and such other authorities has been freely taken. No reliance has however been placed on the mere words of these Tibetan authorities when evidence of borrowing is manifested in the actual works composed by the authors.

---

1 Foreword to the Tattvasaṅgahāra (GOS No. XXX) p. lxvi.
2 Tārānāth, 201.
Jālandhari by at least one generation. The second point of contact is that Kamalāśīla who was removed by one generation from Indrabhūti wrote a book in which he closely followed a commentary composed by Saraha. The third point of contact is that Dārika in one of his songs reverentially mentions the name of Luipā who must therefore be earlier.

Now in the first list the name of Indrabhūti is by this time quite familiar; he was the father of Guru Padmasambhava who was invited by a king of Tibet and who along with Śantaraksīta the author of the Tattvasaṅgraha erected a monastery at Samye in the year 749 A.D. We have elsewhere discussed this question and have shown that the time when Indrabhūti lived can be fixed to a period between A.D. 687–717 onwards. If we take A.D. 717 as the starting point and 12 years between each succession of a Guru and his disciple then the approximate time of the first succession list will be as follows:

1. Padmavajra  cir. 693 A.D.
2. Anāgavajra  cir. 705 A.D.
3. Indrabhūti  cir. 717 A.D.
4. Lakṣmiṅkarā  cir. 729 A.D.
5. Lilāvajra  cir. 741 A.D.
6. Dārikapā  cir. 753 A.D.
7. Sahajayoginī Cintā  cir. 765 A.D.
8. Ḍombi Heruka  cir. 777 A.D.

Now if Jālandhari is taken to be removed by only one generation from Padmavajra who introduced the Hevajra-tantra for the first time, and an interval of 12 years is taken between each succession the chronological order of the second succession will be as follows:

1. Saraha  cir. 633 A.D.
2. Nāgarjuna  cir. 645 A.D.
3. Śavāripā  cir. 657 A.D.
4. Luipā  cir. 669 A.D.
5. Vajraghaṇṭā  cir. 681 A.D.
6. Kacchapā  cir. 693 A.D.
7. Jālandhariṇī  cir. 705 A.D.
8. Kṛṣṇācāryya  cir. 717 A.D.
9. Guhya  cir. 729 A.D.
10. Vijayapā * * *  cir. 741 A.D.
11. Tailopā (or Tilopa)  cir. 978 A.D.
12. Nāropā  cir. 990 A.D.

When we fix the time of Saraha we practically go to the root of the Buddhist Tantra or Tantrayāna, because Saraha is reputed to be one of the chief promulgators of the Tāntric religion. Both Tārānāth and the author of the Pañ Saṅ Jon Zan admit that Saraha was one of the earliest writers and diffusers of Tāntric doctrines and practices. While mentioning the origin of some of the most important Tantras, Tārānāth gives us the information that Saraha (633 A.D.) introduced the Bhuddhakapāla Tantra, Luipā (669 A.D.) the Yogini Saṅcārya, Kambala and Padmavajra (693 A.D.) the Hevajra-tantra, Kṛṣṇācāryya (717 A.D.) the Sampūṭatiṇaka, Lalitavajra (693 A.D.) the three divisions of the Kṛṣṇa-yamārītantra, Gambhiravajra the Vajrāṃśta, Kukkuri (693 A.D.) the Mahāmāyā, and Pito (?) the Kālocakra. It is interesting to note that the name of Saraha has also been placed on the top of the succession list of a Tantra of no less celebrity than the Cakrasamvara Tan-

---

1 There was, it seems, a big gap before Tailopā and all the intermediate Gurus were not mentioned. Tilipā was a contemporary of Mahipāla, probably the first Mahipāla of the Pāla Dynasty while Nāropā succeeded Jotārī, also a contemporary of Mahipāla as a Dvārapaṇḍita of Vikramaśīla. Pañ Saṅ Jon Zan, index, pp. xii, iv.
2 Tārānāth, p. 276 f.
tra and that the names of at least four among the Gurus in Tārānāthā's list are in chronological order, namely, Saraha, Luipā, Padmavajra, and Kṛṣṇācārya in accordance with the proposed calculation.

Let us now see how the account of Saraha as given by Tārānāth is corroborated by the author of the Pag Sam Jon Zan. According to him Rāhułabhadrā or Saraha was the name of a Buddhist sage born of a Brāhma and a Ďakini, in the city of Rājini (?) in the Eastern country. He was an adept both in the Brahmanical and the Buddhist lores and flourished during the reign of King Candanpāla of Prācyā. He worked some miracles in the presence of king Ratna Phala and his Brāhma minister and thereby converted them to the Buddhist faith. Afterwards he became the high priest of Nālanda. It is also related of him that he visited Orissa where from one Covesa Kalpa he learnt the Mantrayāna, and from there proceeded to Mahārāṣṭra. There he united in Yoga with a female ascetic who had approached him in the guise of an archer's daughter. Having performed the Mahāmudrā ritual of mysticism with her he attained to Siddhi. He was thenceforward called Saraha. He used to sing the Dohā (hymns) of mysticism and thereby converted 5,000 people and their king to Buddhism. He is characterised as the earliest diffuser of Tantric Buddhism. He composed a large number of works in Sanskrit and several among them are preserved in the Tibetan Tangyur.

All our authorities, namely, Tārānāth, the author of the Pag Sam Jon Zan and the Cakrasamvara succession list are agreed on one point at least that Sarahapāda, also known as Sarahapā, Sarahabhadrā and Rāhułabhadrā, was one of the earliest Buddhists responsible for diffusing the Tantric knowledge and popularising it. It is noteworthy that our calculation makes him a contemporary of Dharmakirti (600–650 A.D.) during or after whose time according to Tārānāth the Tantras got publicity.

The next author of importance is Nāgārjuna (A.D. 645) who is, of course, different from the author of the same name who is regarded as the founder of the Madhyamaka school of Buddhist philosophy. Absurd accounts are recorded about the life of this Nāgārjuna and wild stories are told of his stupendous magical feats. M. Walleser,1 after a thorough investigation of the accounts of Nāgārjuna from Tibetan and Chinese sources, has come to the conclusion that there was no such person as Nāgārjuna existent on the face of the earth. From his learned and scholarly observations it can be easily seen that the Tibetan sources have hopelessly mixed up together the accounts of the Nāgārjuna the disciple of Aśvaghosa with the Nāgārjuna who was a disciple of Saraha. One flourished in the first and second quarter of the second century and was the Guru of Āryadeva, while the other flourished somewhere in the middle of the seventh century, the two names thus being separated by nearly five hundred years. But as these two are taken erroneously to mean one and the same person a serious confusion has arisen. The Chinese version which does not take into account the Tantric Nāgārjuna is less confusing though it also abounds in absurd stories about his life. We are not, however, here concerned with the accounts of Nāgārjuna, the founder of the Madhyamaka school, but we can easily prove the second or the Tantric Nāgārjuna to be a historical person and a follower of Vajrayāna. Two Sādhanas of his are recorded in the Sādhyanāmalā, one for the worship of Vajratārā,2 while the other relates to the worship of Ekajātā.3 In the colophon of the latter

1 The Life of Nāgārjuna from Tibetan and Chinese Sources, p. 1.
2 p. 193 f.
3 p. 265 f.
4 अयोध्यात्मकाष्यपः भोजसु जयसु
INTRODUCTION.

It is distinctly said that Nāgārjuna rescued this Śādhanā from the country of Bhōṭā which may be identified with Tibet. The worship of Ekajaṭā appears to have been current in Tibet, and the goddess probably belonged to the primitive Bon religion of that country, and it was Nāgārjuna who for the first time introduced this goddess into Buddhism. We can thus see that Ekajaṭā, variously known as Ugratārā, Mahācintatārā, etc., is comparatively a recent introduction in Indian religions, and definitely say that any work, Buddhist or Hindu, which may refer to this goddess must be later than the time in which Nāgārjuna flourished. Nāgārjuna was quite famous and wrote a large number of Tāntric works the translations of many of which are still preserved in the Tibetan Tangyur.¹

Śāvaripā (657 A.D.) is our third author in chronological order. In the Pag Sam Jon Zan² he is described as having belonged to the hill tribe called the Śāvaras or hunters in Bāṅgalā where he met Nāgārjuna during the latter’s residence in that country, and embraced Tāntrism, and after being initiated by him, along with his two wives Lokī and Gunī attained to sainthood. This Śāvaripā was also a historical person and has composed a Śādhanā of Kurukullā which is published in the Śādhanamālā, for the first time.³ He is also the author of a number of melodious songs in the vernacular of his country which according to the authority of Pag Sam Jon Zan was Bāṅgalā. This Śādhanā above referred to has been found in only one manuscript, namely, the one from Cambridge which bears a date in Newari Era equivalent to A.D. 1165. In this Śādhanā also there is a Dohā in vernacular.⁴

Luīpā (A.D. 669) is our next author in chronological

1 See Infra.
2 Op cit, Index, p. cxxxi.
3 See Infra and Sādhanamālā, p. 387.
teachings of Guhyasamāja, follows the doctrine of the five Dhyāni Buddhas, and says that by these five forms alone Sambodhi can be attained in accordance with the pronouncement of the Tathāgatas. The five forms are: Śāśvata (Vairocana) Ākṣobhya, Ratna, Āyus, (Amitābha) and Kulādya (Amoghasiddhi). Siddhi or perfection is indeed very difficult to attain in one life; but those who so desire should, according to Padmavajra, take up the secret rite which is the destroyer of all dual thoughts. If he is initiated in the Tantra of Śrīsamāja which is the cause of all happiness he may obtain divine perfection by coming in contact with the Mahāmudrā. But in order to do so the initiation (Abhisēka) must be taken from a Guru without whose kind assistance no success can follow. Throughout Guhyasiddhi similar ideas occur and it is useless to enumerate the practices inculcated therein. The long and short of the whole work is that without Mahāmudrā (great woman) no emancipation or success in any rite is possible. But if you are initiated into the Mahāmudrā cult success is assured even if you do things which are against all laws, social or religious.¹

Jālandharīpā, also known as Hāḍipā (705 A.D.), whom we place one generation after Padmavajra or Saroruhavajra is made by Tārānāth ⁴ a contemporary of

---

¹ One copy exists in the Oriental Institute MSS. Library and another is with MM. H.P. Shastri of Calcutta.
² See op. cit., p. lxxiii, index.
³ चीरमासात्तलं नासिनिः रक्षसत्तलं निखपभवस्।
⁴ वर्षो हृदश्वरताक्ष कर्मशासनस्ये मेनं।
⁵ निम्नश्रीस्वयमवर्गार्थको स्नेहं श्रवणं।
⁶ श्रमाध्येयं निवेदितं स्वरुपोपयथवर्तमान।
⁷ श्रव्यविद्या वि वद्वा सम्बुधा च दर्शन।

---

¹ पवाकारः समभिधेयम प्रवकारणां।
² चाराचारिकां अधिके च सदायुक्तस्य।
³ वेन वेनम् च च वेन वेनम्।
⁴ वेन वेनम् च च वेन वेनम्।
⁵ वेन वेनम् च च वेन वेनम्।
⁶ वेन वेनम् च च वेन वेनम्।
⁷ वेन वेनम् च च वेन वेनम्।
⁸ वेन वेनम् च च वेन वेनम्।
⁹ वेन वेनम् च च वेन वेनम्।
several important personalities such as Bhartṛhari, Vimalacandra, Kṣṇācāryya, Tāntipā and even Dharmakirti. In the Pañ Sam Jon Zan it is said that he was buried in a hole underground by the order of the King Gopīcandra of Cātigāon, who was afterwards converted to mysticism by the Ācārya.

It is indeed very difficult to place him correctly from the above accounts and all that can be said now is that Jālandhāri was regarded as a very ancient Siddhācāryya as may be evidenced by Tārānāth’s making him a contemporary of Dharmakirti whose time is definitely known to be the first half of the seventh century A.D. His other contemporaries are mostly mysterious persons and none can say, with any measure of accuracy, as to the time when they flourished. The very fact that Jālandhāri wrote a commentary on a work of Saroruhaṇavajra, and followed the Hevajratantra introduced by him places him one generation after Padmavajra who flourished at the end of the seventh century.

Anaṅgavajra (705 A.D.), the disciple of Padmavajra, is characterised in the history of the Eighty-four Siddhapuruṣas, as the son of King Gopāla of the Eastern India. The time of Gopāla has been fixed by V. A. Smith as 730 B.C. But S. C. Vidyabhūṣana places him between 695 and 705 A.D. Dr. S. Krishnaswami Iyengar also doubts this date; and in the absence of any inscriptive or monumental evidence we are more in favour of accepting the earlier date. Anaṅgavajra’s date will there-

fore be in consonance with the theory advanced in the history of the Eighty-four Mahāsiddhas. Anaṅgavajra seems to be a fairly well-known author as can be seen from the number of works written by him whose translations now find place in the Tibetan Tangyur. One of his famous compositions is the Prajñāpāramitāśācasiddhi, copies of which are available in the Nepal Durbar Library and the Library of the Asiatic Society of Bengal. The work is characterised by its boldness of spirit and by the lucidity of his teachings. It is now in the course of publication in the Gāekwād’s Oriental Series. Like Jālandhāri who is probably his contemporary, he also wrote several works on the Hevajratantra which was for the first time introduced into Buddhism by his Guru Padmavajra.

The next author of importance is Indrabhūti, (717 A.D.), the King of Uḍḍiyāna, which is generally identified with Orissa but which may also conceivably be a part of Bengal. He was the father of Padmasambhava who conjointly with the famous logician Śāntarakṣita erected the monastery of Samye in Tibet in the year 749 A.D. His sister was Lakṣmīnārāṇī who was married according to the History of the Eighty-four Siddhas to the Prince of Sambhala and attained Siddhi. Indrabhūti was regarded as an authority on Vajrayāna and Tantra long after his time. He has written a large number of works and at least twenty-three among them are preserved in the pages of the Tibetan Tangyur in translations. We have, however, been fortunate to discover

---

3. Tārānāth p. 276f.
4. See Anaṅgavajra in op. cit.
5. Early History of India, 3rd edition, p. 413.
6. History of Indian Logic, p. 323, “Gopāla who reigned up to 705 A.D.”
at least two of his works in original Sanskrit, namely, the Kurukulläsādhana which appears in the Sūdhanaamālā itself, while the other is called Jñānasiddhi.\(^1\) This latter has been taken up for publication in the Gaekwad’s Oriental Series and we hope to publish it at no very distant date. The Jñānasiddhi\(^2\) is an extremely interesting work in twenty-two chapters, giving in a nutshell many leading doctrines and rites of Vajrayāna which throw immense light on this obscure religion.

As the title indicates the thesis of the Jñānasiddhi is that emancipation or perfection can only be attained through the medium of knowledge which is nothing but the knowledge of the five Tathāgatas or the Dhyāni Buddhas. In the first chapter which is entitled Tatvānirdeśa the author says that Vajrayāna is the essence of all Tantras, and those who do not know it move about in the sea of Saṃsāra. Emancipation cannot be obtained either by Mudrā or Mantra, or Maṇḍala or by the learned or by the fools, or by any one who is devoid of knowledge. Those who are conversant with the kind of knowledge which is preached here can attain Bodhi even if they indulge in actions which are against law and morality, such as, animal food, strong drinks, etc. The knowledge, the author says, cannot be obtained without the kind offices of the Guru or the preceptor whose characteristics he describes. The knowledge is then defined as the knowledge of the Tathāgatas which is also known by the three terms Vajrajñāna ‘admirable knowledge,’ Samantabhadra ‘auspicious all round’ or Mahāmudrā ‘great woman’. This knowledge is subdivided into five Ādaraṣajñāna, Samatājñāna, Pratyavekṣanājñāna, Kṛṣṭyānuṣṭhanajñāna and Suviśuddhajñāna each of which is represented by one of the five Dhyāni Buddhas. Armed with these five kinds of knowledge the ascetic should think himself as Sūnya in essence and all else as Sūnya, and with all the paraphernalia of worship should worship none but himself. There is no restriction of food nor is any class of women forbidden. Women of the lowest classes such as the Caṇḍālas or the Dombis are especially recommended for the purposes of Mahāmudrā perfection, though daughters of higher castes such as Brahmīns are also recommended with the remark that the worshipper must take care that his mind is not in any way troubled, always bearing in mind that there is no better truth than that which is experienced by himself.

The next author in chronological order is Kṛṣṇācāryya (717 A.D.). In Tangyur\(^1\) we meet with several Kṛṣṇācāryyas, and it is indeed difficult to differentiate between them in the absence of more definite materials. Tārānāṭh makes Kṛṣṇācāryya a contemporary of Jālandhari, Bhartṛhari, Gopicandra and even Dharmakirti. Tārānāṭh is probably wrong in making him a contemporary of Dharmakirti who, as we definitely know, flourished in the first half of the seventh century. Kṛṣṇācāryya seems to be a contemporary of Jālandhari and Gopicandra\(^2\) both of whom in all probability flourished in the first quarter of the 8th century.

According to the Pag Sam Jon Zan this Kṛṣṇa was born of a Brahmin family of Orissa and was initiated into the mystic cult by Jālandharipa. His disciple was a weaver (Tāntipā).\(^3\) Kṛṣṇa is credited in the same work with having introduced the Tantras in which the male and female divinities sit clasping each other.\(^4\)

---

1. One copy is in the possession of MM. Haraprasad Shastri and two copies
   are in the Baroda Oriental Institute.
3. Index, p. v.
4. Index, p. lvii.
Kṛṣṇācārya wrote in Dohās also, in his own vernacular, which was probably Uriyā and had great affinity towards the old Bengali language. Twelve songs of his are available in the original vernacular and are printed in the Bauddha Gān O Dohā. The following¹ is only a specimen showing his language:

जिम जिम कारिका कारिकिरि रिसच
तिम तिम तपता सम्बलल रिसच।।
राग्वलक्षण चारिका राग्वलिस्
बिघा बारि रामेंर बालिम्स।।

In the history of Vajrayāna the name of Lakṣmīnkāra (729 A.D.) is interesting not only because she is a woman but also because of the novel doctrines she preached without reserve and with great confidence and emphasis. Born in a royal family of Uddhiyāna as sister of Indrabhūti she showed remarkable boldness in preaching her own peculiar theories in a small but interesting work, entitled, the Advayasadhi.² This work was long lost in the original Sanskrit but was preserved in the Tibetan Tangyur in translation.³ To this work attention of scholars was first drawn by MM. Haraprasad Shastri in one of the stray numbers of an extremely irregular journal which goes by the name of the Dacca Review. We have since had an opportunity of studying this book more carefully and the leading ideas revealed by its study are summarised below. Throughout this work the influence of Indrabhūti’s Jñānasiddhi is very perceptible and this is due probably to the fact that Lakṣmīnkāra was not only a sister of Indrabhūti but also one of his favourite disciples.⁴

² One copy of this MS is in the Oriental Institute while the original is with MM. Haraprasad Shastri.
³ Catalogue du Fonds Tibetain, 2° partie, p. 211.
⁴ Catalogue du Fonds Tibetain, II, p. 211.
Later on, she says, that the instructions on Nirvāṇa should always be obtained from the preceptor. In the whole of the moveable and immovable world there is nothing better than a Guru through whose kind offices the wise obtain many kinds of perfections.¹

Bhagavatī Lakṣmī or Lakṣmīmikārā’s direct disciple was Lilāvajra² (741 A.D.) who was also a Vajrācāryya of great repute and wrote a large number of authoritative works. So far as we know none of his works is existent in the original Sanskrit but some are indeed preserved in Tibetan translation in the Tangyur collection. The following is a list of books written by Lilāvajra and translations of these in Tibetan are still extant³:

1. Śrī Sahajaguhyasamājasādhana.
2. Śrī Sahajasiddhi.
3. Āryanāmasaṅgitiṭīkā.
4. Yāmāntakantramālārtha Vajraprabheda.
5. Dākinīvajrapaṇḍara-paṇḍadaṇīnāśadāhā.
7. Mahātilakakrama.
8. Guhyasamājatantrasādānā guruṇāpadṛśa bhāṣya.

From these titles it can easily be seen that both Vajrayāna and Sahjayāna were in a flourishing condition and that the Guhyasamājatantra and the Krṣṇayanmāritarantra were regarded as very authoritative. It appears from the Tangyur that he also acknowledged another Guru by name Vilāsavajra⁴ besides the one already mentioned. In the same way besides Dārīkā-

pāda he had another devoted disciple who called himself Karuṇācāla. This latter was a poet of a high order and several of his compositions appear in the Sādhana-mālā. His compositions are distinguished by easy-flowing diction and devotional language. In the end of the Sādhana of Vajramahākāla he has mentioned the name of his Guru Lilāvajra.¹

The name of Dārikapāda (753 A.D.), the disciple of Lilāvajra,² is fairly well known through the publication of MM. Haraprasad Shastri’s Bvaṅgha Gāṅ O Dohā. From this work it appears that Dārika was a Bengalī and wrote a number of songs in his vernacular some of which are recorded in the work above referred to.³ In one of his songs he offers his obeisance to Lui⁴ and this leads the editor MM. Shastri to think that Dārika was a direct disciple of Lui.⁵ Luija, as we have shown, belonged to an earlier age and as such any close connection between the two is hardly admissible. We can, however, explain this by holding that Dārika probably mentioned Lui as he was the first Siddhācāryya, and this seems to be a more reasonable explanation. A specimen of his song is given below:

चुढ़ दारीकादिक गद्यको भाषा मूली दारिक गद्यको भाषा मूली ।
विलास दारिक गद्यको भाषा मूली ।
राजा राजा राजारं चावर राजा मोहिरा बाधा ।
चुढ़ पाठ यस्ता दारिक गद्यको भाषा मूली ।

Dārika composed a pretty large number of works in Sanskrit but none of them is found to be existent in the

¹ संस्कृतम् गद्यम् च चरण ब्रह्म सदासमायम्
साहित्य प्रत्यये संस्कृतम् चित्ता चित्ता चित्ता ।
संस्कृतम् कथयोर्वलं कविता विनास्सितं विषयाः ।
² Catalogue du Fonds Tibetain, II, p. 212.
¹ Catalogue du Fonds Tibetain, II, p. 87.
INTRODUCTION

original Sanskrit at the present time. He has written books on the Cakrasamvarā, Kālacakra and Vajrayoginī Tantras. Several of his works were translated into Tibetan and the following among them are now extant:

1. Śrī Kālacaratantrasya Sekaprabhikāvṛtti.
2. Tathāgatadṛṣṭi.
3. Cakrasamvarasādhanaśatātattvasaṅgraha.
5. Cakrasamvarastotra sarvārthasiddhi viśuddha chūḍāmaṇi.
7. Vajrayogini pūjāvidhi.
8. Kāmakalā tāraṇa sādhana.
9. Śrī Oddhīyānāvinirgata Mahāguhyatattvopadesa.

Next comes Sahajayogini Cintā (765 A.D.) a female ascetic and a disciple of Dārika who is known to us as the authoress of the Vyaktabhāvanugata-tattva-siddhi a small work in Sanskrit. A translation of this in Tibetan also exists.

It appears from her work that she was a follower of the Vijñānavādinschol and laid particular stress on the Universe being nothing but the creation of the citā or mind. It is the mind, she says, which begets miseries and in consequence creates all the external objects. The Prajñā and Upāya are also creations of the mind and when they combine give rise to Mahāsukha in the mind which fancies the whole external world to be the forms of Mahāsukha. The mind has its vagaries and its own ways; sometimes it is sleeping, sometimes it is awake and active, sometimes it begets desires, sometimes it is pure and sometimes it is impure, sometimes it has many forms and sometimes it is in an undescribable state. The Yogi who is able to realize the voidness of the external world and keep his mind free from reflection in all its different states and in all its vagaries and ways, is really the emancipated, and Buddhahood for him is easy of attainment. At the end of the work the authoress describes Vajrasattva in most eloquent language and characterises him as one who is realized by self alone, who defies comparison, is omnipresent, all-pervading, who is the creator, destroyer and the lord of the Universe and who brings into prominence the manifestations of the mind.

Next comes Dombi Heruka (777 A.D.) the disciple of Sahajayoginī who like Dārika is well-known to many through the publication of the Buddha Gān O Dohā already referred to. He was a king of Magadha but became an ascetic. In the Tibetan Tangyur he is sometimes called Ācārya or Mahācārya or Siddhācārya. Dombi Heruka is recognized as one of the eighty-four Siddhas. He wrote books on Sahajayāna and Vajrayāna, and composed a book of songs entitled the Dombi-Gitikā. The songs given in the Buddha Gān O Dohā are taken probably from this Dombi Gitikā composed by him. The following is a characteristic sample:

It seems to me that such and such a thing is the mind.

[Translation of a verse from Dombi Gitikā]

2 This MS. was discovered by us and a copy is preserved in the Oriental Institute.
3 Baudhā Gān, index, p. 96.
DOMBI HERUKA composed a Sādhana of the goddess Nairātma and this is recorded in the Sādhanamālā. It appears from the very opening lines of this Sādhana that he followed the Hevajra Tantra:

DOMBI HERUKA Composition in the Sādhanamālā

He wrote a fairly large number of works; the Tibetan translations of the following among others are extant:

1. Daśatattva.
2. Yogiyogini nāma sādhāraṇārthopadeśa.
5. Ekavīrasādhana.
7. Guhyavajra-tantrarāja-vṛtti.

Besides these he wrote another work, entitled, the Sahajasiddhi which we have discovered in the original Sanskrit. This is a highly interesting work even though it is short and consists of three small chapters, and probably does not exceed even a hundred slokas in all. In it there are certain topics of absorbing interest, and we take this opportunity of recording some of the views expressed by the author.

DOMBI formulates that the worship of Kula is the most important in Tāntic religion. Without it no success can be achieved, but with it great success is possible of attainment. While explaining the word Kula, he says, they are five in number and they originate from the five Dhyāni Buddhas, Aksobhya, Vairocana, Amītābha, Ratnasambhava and Amoghasiddhi and this is the reason why they are called Kuleśas or the Lords of the Kulas (families). The thunderbolt family originates from Aksobhya, the Lotus family from Amītābha, the Jewel family from Ratnasambhava, [the Disc family from] Vairocana and the Action family from Amoghasiddhi.

From the word Kula the words Kulācāra, Kaulika are derived. The Kaulas declare themselves to be Tāntic Hindus. From the literature of the extant Kaulaism the meaning of the word Kula is not clear. Moreover, in some instances a large number of interpretations of the word appear which shows definitely that Hindus were not certain about the meaning of the word. But the meaning in the Buddhist sense is quite clear and unequivocal; they gave not more than one interpretation to the word. The Kaulas according to them, mean the worshippers or the followers of the originators of the five families, namely, of the five Dhyāni Buddhas. The question will then arise as to whether the Kaulas are really Hindus or Buddhists. We are not here to discuss this great question which should remain open until sufficient materials are at hand to prove either. There is indeed very little difference between the Kulaścāra and the Tāntic Baudhācāra, because in both the desire to do improper and illegal things in the fullest extent is present.

DOMBI Heruka has written about the theory of Mahāsaṅkha, and the happiness obtainable therefrom has been fully dealt with. The happiness which can best be obtained by one's own experience, according to him, has four successive stages: Ananda, Paramānanda, Vira-

---

2 Baudhā Gaṇ. app. p. 34.
3 Copy of this is preserved in the Oriental Institute.
impossible to follow mystic doctrines and practices without a preceptor. What particular Mantra or mystic practice is suitable to a person who is already initiated must be told by the preceptor whose duty it is also to inform him of the way in which it should be repeated and the number of times it should be muttered in order to obtain the different kinds of perfections (Siddhis). The Buddhists always had preceptors practically since the time of Buddha, but the more Buddhism became mystified in its later stages the greater was the necessity of preceptors that was felt, and, in Vajrayāna, we find the position of the Guru altogether paramount. He is idolized as the Buddha, he is the Sugata, he is Dharmakāya, and the bestowal of emancipation lies in his power; he is omniscient and without his kindness nothing can be achieved. In every Tantric work there is an evidence of the high esteem in which the Gurus were held and, in many works, the characteristics of the Guru and the disciple are enumerated. Simply because a Mantra is known it does not necessarily follow that by muttering it one can attain perfection. It is impossible, and it is against the principles of Vajrayāna. The worshipper is first to be initiated by a Guru, and he must obtain the different kinds of Abhiṣeka from the Guru, and then, if all his instructions are followed in the most precise manner possible, then and then alone Siddhi or perfection is possible of attainment. Guruship is a position which is very difficult to attain; and unless one answers to the characteristics laid down in Vajrayāna literature he is no Guru but a cheat.

---

1. See, for instance, the prayer to the Guru by the disciple in the Prajñāpāramitā-sūtra-sūtra, GOS, p. 12, ślokas 9–16.
2. See, for instance, Jñānasiddhi GOS, chapters 13 and 14, on pp. 71 ff.
3. Cf. Jñānasiddhi, GOS, p. 72—

---

§ 5. Leading Tenets of Vajrayāna.

(i) Conception of Guru.

In ancient India for all kinds of religious and secular knowledge the necessity of a Guru or preceptor was always felt, but nowhere is reverence to the Guru so much in evidence as in Vajrayāna. Nothing, they affirm, can be achieved without a preceptor. It is
(ii) Regulations for worshippers.

In view of the conflicting statements regarding the restrictions imposed on the worshippers in the Sadhanamala, it becomes difficult to say as to how the lives of the worshippers were regulated in those times, and what mandates of the Church they had to follow. We find, for instance, that the worshippers must abstain from taking non-vegetarian and all objectionable items of food, such as, onions, oil, salt, etc., and must not violate the rules of strict celibacy. In other places it is said that the offerings should consist of flesh, wine and other objectionable articles. In one place it is said that worship should be done after purifying the body by bath and by observing the rules of celibacy. In other places, again, contrary to the above, no restriction is laid down either of place or of any particular food. Again, we also meet with a general rule that the worshipper obtains perfection by the muttering of the Mantras only, even without drawing the Mandala (magic circle) or purifying himself by fasting.

The reason for this contradiction seems to be that the Vajrayanists recognized the existence of different grades among the worshippers, and legislated for the different classes beginning from a strict observance of Vinaya rules in the lowest ranks to the stage of no restriction in the highest ranks. Indrabhuti recognized three classes of disciples, as Mrdu, Madhya and Adhima, who had different degrees of mental development, and prescribed for them according to their mental capacities different regulations for their spiritual uplift. Advayavajra classified the Buddhists as Saikshas and Asaikshas and prescribed the strictest rules for the Saikshas who were less advanced. The Asaikshas being much more advanced in the matter of spiritual progress were allowed to follow such advanced practices as are prescribed in the Anuttarayogatantras.

Our late lamented friend Kazi Dawasam Dup has given us also a classification of the Vajrayana; he divides it into six stages, though, of course, he regarded the different divisions as pertaining to Mantrayana. The aforesaid divisions are:

1. Kriyatantrayana.
2. Carya(Upaya)tantrayana.
3. Yogatantrayana.
4. Mahayogatantrayana.
5. Anuttarayogatantrayana.
6. Atiyogatantrayana.

We do not know on what authority this classification is based and there is little hope of knowing it as the reverend Kazi is now no more. It is to be pointed out in this connection that this elaborate classification was unknown in India where only the (1) Kriyatantra (2) Caryatantra, (3) Yogatantra and (4) Anuttarayogatantra were known. These four terms are more or less frequently met with in Buddhist Tantric literature and as such they make their appearance in the Sadhanamala also. Beginners and initiates into the mysteries of Vajrayana were, of course, admitted in the lowest ranks, for instance, in the Kriyatana where strict

---

1. Jhānasiddhi, chapters 18, 19 and 20, pp. 95ff.
3. Cukrasambhavatantra (Tantric texts), intro., p. xxxii.
4. See Waddell: Lamaism, p. 182.
rules, discipline, and celibacy were enjoined on them until they were considered fit to be raised to the higher class. The Yogatantra appears to have been reserved for those who were considered fit to come in contact with the Śaktis, while the Anuttarayogins belonged to the highest class and were immune from all laws, human or divine. They were called Šiddhas and were believed, to be in possession of extraordinary powers of working miracles and performing prodigious feats. The traditional number of the Siddhas is recognized as eighty-four and they mostly belonged to the Pāla period of Bengal History. The Tibetans are supposed to have preserved a history of these eighty-four Siddhas and this has been translated into German by A. Grunwedel and published as *Die Geschichte der Vierundachtzig Zauberer* (Mahāsiddhas) in the Baessler Archiv, Band V, 1916.

(iii) Mantras.

The Mantras or mystic syllables constitute the backbone of Tāntric worship and of Vajrayāna; they are of innumerable varieties, such as, Biṣa, Hṛdaya, Upahṛdaya, Pujā, Arghya, Puṣpa, Dhūpa, Dipa, Naivedya, Netra, Śikha, Astra, Rakṣa, and so forth. These Mantras are mostly unmeaning words but they sometimes disclose distinctly the influence of a language now unknown. It is however impossible to say how these Mantras were introduced in ancient India; the Vedic hymns were indeed called Mantras but they had their meaning. But these Tāntric Mantras are in most cases meaningless strings of words, sometimes giving absolutely no sense. The Vajrayānists, of course, in several instances, attempted to trace the origin of certain Mantras which point unmistakably to Buddha himself as their originator. The Mantras of Vajrayāna seem to be a development of the Dhāraṇīs contained in the Vidyādharaptiṭaka to which a reference has been given by Hiuen Thsang. These Dhāraṇīs according to Kern existed in Buddhism from very ancient times, and seemed to have been introduced into Buddhism for the benefit of the less advanced followers who did not care so much for their Nirvāṇa as they did for their material prosperity in this world. Such recruits to Buddhism were enjoined to read some of the Śūtras which however proved to be beyond their intelligence. For their benefit these had to be shortened into Dhāraṇīs and they had to commit them to memory. This seems to be the process in which the Śūtras underwent a change in very ancient times, and ultimately when they were further reduced they gave rise to Mantra. Take for instance, the example of *Aṣṭasahasrikā Prajñāpāramitā* which in itself is too stupendous for any tolerably learned Buddhist to read through and understand, not to speak of the illiterate mass which were mostly responsible for the great popularity of Mahāyāna. They cannot indeed read this vast literature for acquiring merit; for them something shorter was necessary. *Prajñāpāramitā* with its eight thousand stanzas was therefore reduced to a hundred, and, ultimately, to a very few stanzas which became known as the *Prajñāpāramitā Hṛdaya Śūtra* which was further reduced to make room for the *Prajñāpāramitā Dhāraṇī*. The next step in this chain of evolution is in the formation of a *Prajñāpāramitā Mantra* which makes its appearance in the *Śadhanamālā*, and this again led to the conception of her Biṣa in one syllable *Pram* in response to which the Śūnya may transform itself in the form of the god-

---


---

1 Cf. p. 334 *प्राक्रियासापनमिदं ज्ञातापरिष्ठः*.
The origin of the Tāṇṭrī Mantra thus can be traced through the successive stages of the Buddhist literature; when, however, we turn our attention to Hindu literature we are surprised to find that the Tāṇṭrī Mantras suddenly make their entry in the Hindu Tāṇṭrī literature without showing even a faint trace of the earlier and crude stages of development. To our mind this seems to be a sufficient reason for believing the Hindu Tāṇṭrī system to be later than the Buddhist Vajrayāna and for holding that they were incorporated into Hinduism bodily from Buddhism.

In the Śādhanamālā the sādhana for Jāṅgulī which is in the form of a Saṅgīti is said to have been delivered by Buddha himself.¹ In the sādhana of Vajrasarasvatī it is said that this sādhana has been composed in accordance with the instructions of the Sugatā.² With reference to the Mantra ᪗ in picu picu prajñāvardhāni jvala jvala mēhāvardhāni dhīri dhīri buddhavardhāni svāhā the sādhana says that this Mantra was delivered by Buddha himself.³ The famous logician Śāntarakṣita and his erudite disciple Kamalaśīla both of whom belonged to the eighth century are of opinion that the Buddha instructed the people in the Mantras, Maṇḍalas, etc. so that they might obtain prosperity in this world.⁴ From these facts we can easily maintain that Buddha introduced some sort of mysticism into his religion which, in later times owing to a variety of influences, developed into a full fledged mystic system in the form of Vajrayāna.

The Vajrayānis maintain that the Mantras are endowed with great powers and blindly believe in them. In the Śādhanamālā, passages showing this blind faith on their part are too frequent and eloquent. In one place it is said: What is there impossible for the Mantras to perform if they are applied according to rules?¹ In another place it is said that through the repeated mutterings of the Mantra, so much power is generated that it can astonish the whole world.² The Mantras by their power can even confer the Buddhahood ³; the merits that accrue from the mutterings of the Mantra of Mahākāla are so numerous that all the Buddhas taken together cannot count them even if they were to count without cessation for a number of days and nights.⁴ The five greatest sins according to Buddhism are the five Anantyaras but these can be easily washed away and perfection can be gained if the Mantra of Lokanātha is repeated.⁵ By the repetition of the Mantra of Khasarpāṇa the Buddhahood becomes as easy of access as the Badaraka fruit on the palm of the hand.⁶ By the Dhāraṇī of Avalokiteśvara even an ass can keep three hundred stanzas in memory.⁷ The Mantra of Ekajātā is said to be so powerful that the moment it is muttered a man becomes free from danger, he is always followed by good fortune and his enemies are all destroyed and without doubt he becomes

¹ p. 575: विद्वद्वधवं विद्वस्ति अहंतिविन्यासोऽयः।
² p. 334: निद्राभिषेकं परमर्गो विद्वत्सस्तित्वेष्य।
³ p. 270: विद्वद्वधवं विद्ववधवं विद्वधवं विद्वधवं।
⁴ p. 600: सन्नवधवं सन्नवधवं सन्नवधवं सन्नवधवं विद्वधवं सन्नवधवं।
⁵ p. 31: विद्वद्वधवं विद्वधवं विद्वधवं।
⁶ p. 92: विद्वधवं विद्वधवं विद्वधवं।
⁷ p. 87: महाकाली महाकाली महाकाली।
as pious as the Buddha. Examples of this kind can be easily multiplied from the Śādhanamālā. Lest the people prove doubting, which they are always apt to do, the Śādhanamālā gives from time to time the assurance that the power of the mind is extraordinary and one should not doubt what is said about the efficacy of the Mantras.

It is said that the Mantras are only powerful when they are applied strictly in accordance with the rules. The rules are so strict and minute, and so numerous that it is extremely improbable that any Mantra is capable of being applied in strict conformity to rules, and this is a factor which is apt to discourage enthusiasts and new recruits. But whether the Mantras which are not recited according to the letter of the rules, but in conformity with them as far as is possible, can give any results, is answered in the Śādhanamālā probably in token of encouragement to new-comers and enthusiasts. “You should not be sorry,” says Kumudākāramati, “because you are not able to apply the Mantra in accordance with the rules stated before. At least you should perform the rite of self-protection and thinking of the closure of the boundary (Śimābāndhana) and of worship you should repeat the Mantras as long as you can and aim at perfection. In accordance with your powers and actions you will certainly obtain results. The testimony of the Tantras in this connection is that such a worshipper can alone give protection to the world.” The repetition of the Mantras, however, has to be done with the greatest care and, in several instances, the Śādhanamālā gives directions for proper repetition. For instance, they should not be recited too quickly, nor too slowly. The mind at the time of recitation should be free from all bad thoughts and completely concentrated on the letters of the Mantra which should be repeated so long as there is no tired feeling.

The Mantras are considered most sacred by the Vajrayānists and the accuracy of these Mantras were zealously guarded by them, in much the same way as the Vedic Mantras, by means of several devices. These Mantras are composed usually in ordinary prose but occasionally in an enigmatic language the meaning of which sometimes becomes very difficult to understand. The Mantras are done into prose as well into mnemonic verses for the obvious purpose of memorising. These verses are extremely curious and give practically no meaning to ordinary readers. Let us take, for instance, the verse:

\[
\begin{align*}
\text{श्रादेशः वक्रपञ्चकम्: विद्युत्सिद्धः प्रवाहान्ति वादनः ।}
\text{तथा व्यक्तयमः कः व परं सेवा परं वादनः ।}
\text{एवं सदा सः विद्युतसिद्धं वृद्धिसिद्धं वादनः ।}
\text{कार्यात् करस्यत् स एत सुगौतमेऽकाविशिष्टः ॥}
\end{align*}
\]

At first sight it gives no meaning unless you know that it is the statement of a Mantra done into verse which when translated will give the following meaning. “In the beginning there is Cakradhara, who is followed by two Picus and Vardhani joined with Prajnā; after that are two Jvalas which are followed by Vardhani after Medhā; even at the end there are two dhiris, Buddha and Vardhani ending in Svāhā. This Mantra which has power to confer the cleverness of a poet was introduced by the Sugata.”

---

1 p. 262 : भैषज्य यथार्थायं सम्बर्तको महामायः।
2 p. 330 : संमस्यो नेव कर्षणो विषया भवतस्यः।
3 p. 13 यथोक्तः मधु दृष्टि नायकास्तिः। जलाल स्नातान्तरां द्वस्त विद्वानां
    शुचिज्ञानं पर नानाप्रकारं च निःमतिः तत्ततः तुष्टां च वाप्पितः। व्यासानवं
    कामानवं च नामायामयेऽविद्विशिष्टः। रािपि वैकोशिकां रचित्यं चालित स्वाभावः।

---

1 p. 10 नं दृष्ट्वं न विश्वास्यं श्रवणक्षुलिनिः संस्कृतं सम्बन्धिन्यं
    सत्त्वं तयात् यथावत् वेदो न भवति।
2 p. 335.
INTRODUCTION.

Now the above is nothing but the statement of the Mantra of Vajravināśarasvatī which runs as: Om pica pica prajñāvardhāni jvala jvala medhāvardhāni dhiri dhiri buddhīvardhāni svāhā.

Another example of a similar nature is the Bija-mantra of Sarasvatī which is stated in the Śādhana-māla as:

सति सिद्धिश्रुतोत्सवो चन्द्रवर्मस्र |
प्रायंभस्त चन्द्रवर्म स्थितं तत्वं सबिन्दकसः ॥ ॥

“It stands on the second syllable of the seventh; and is the fourth of the eighth, it is accompanied by the fourth of the first and decorated with the spot.” The explanation seems to be: the second syllable of the seventh class (Antaḥstha) is R, fourth of eighth (Uṣma) is H, fourth of the first (Svara) is Ī, the spot is M and therefore the resultant Bija is HRĪM, (ढ़ी) the Bija of Sarasvatī.

Let us take up a third interesting example of this kind where the Mantra of Ekajaṭā is expressed in mnemonic verse ²:

चानां जताययुक्तम प चतुर्वेश्वभवितस् ॥
वित्यस्मकम्भितम् ध्वनिद्वस्तितिपुरुष: ॥
एक्ट्रीजयम सक्ष्मःयान्वितम प्रथयम: सामावस: ॥
तान्त विधिमभवार्धाम प्रक्षेपेत्तवितस् ॥
गार्दविद्वस्मयाम निर्लिंगमन्तवितस् ॥
श्रीतिः तम प्रक्षेपायेन कथयायिम प्रथमात: ॥
चानां यथार्थवर्तमानं गार्दविविद्वस्ममन्तवितस् ॥
एक्ट्रीजयम एक्ट्री जयवर्तविद्वस्ममन्तवितस् ॥
कथयायिम चतुर्वेश्वभवितस् ॥
पार्थ युवां सुतेनाः स्वसिद्धप्रदायकम् ॥

¹ p. 335. ² p. 261f.

The Vajrayānist conception of the Bodhi mind appears to be the same as that of the Yogācāra School started by Asaṅga and the literature of which included among others such excellent works as the Tattva-saṅgraha of Sāntarākṣita. The human mind, or as it is called in Buddhism, the Bodhi mind is something like a continuous stream of consciousness which changes every moment, the consciousness of the previous moment giving rise to the consciousness of the succeeding moment,
the first being the cause of the next. This chain of momentary consciousness is without a beginning, or at best, its starting point cannot be traced, and Buddhism, more or less, is not so much concerned with the beginnings of things as it is with the future or the emancipation of the chain of Vijnana. This chain of momentary consciousness operating in unison with the all powerful act-force leads the chain either to degradation or emancipation according as the actions done are good or bad. The Bodhi mind is by nature surcharged with bad conformation, memory, desires, etc., which consequently make it impure. To purify this chain of Vijnana there should be an attempt on the part of its owner to remove the many impurities, and until the impurities are not so removed the Bodhi mind will be subject to a series of transmigrations, not necessarily in the world of men, but in one of the numerous heavens if the actions done are good or in the world of animals, ghosts, etc., if the actions done are bad.1

According as are the impurities removed one after another from the Bodhi Mind the mind commences an upward march in the different spiritual spheres named by the Mahayanaists as, the Bhumas, and stays in the different spheres only so long as he is not qualified enough to rise still higher. The number of these Bhumas is recognized generally as ten, and the Sutra which describes these ten Bhumas is the famous Dasabhumikasutra of which we have just got a magnificent edition from Dr. J. Rahder. The Bhumas are named on page 5 of this book, and their names are Pramudita, Vimala, Prabhakari, Arjismati, Sudurjayi, Abhimukhi, Duraangama, Acali, Sadhumati, and Dharmamedhya. When the Bodhi Mind obtains emancipation, or in other words, when it crosses the ten Bhumas mentioned above, it is rewarded with Omniscience. Now then the question arises as to the place where the Omniscient Bodhi Mind can reside in the real cosmological structure as conceived originally by Buddha. The Bhumas, it may be remembered, were not meant for the Hinayanaists but were exclusively meant for the Mahayanaists whose followers went by the name of the Bodhisattva. No Buddhist will be called a Bodhisattva who has no compassion for suffering humanity or who will not be prepared to sacrifice his Nirvana, even though entitled to it, until all the creatures of the universe are in possession of the Bodhi knowledge. Thus we can see how the Srijana and Pratyekas are not entitled to the name of a Bodhisattva which also accounts for their being called Hinayanaists because they selfishly look forward for their own benefit and are not at all moved by the intense sufferings of other less advanced brethren.

The Hinayanaists before obtaining their Nirvana, have a place in the world structure, but their individuality is lost when they actually obtain Nirvana. They have not to wait for the emancipation of others and as such their continuing to hold on to existence is not at all necessary. But the Bodhi Mind of a Bodhisattva is entirely different. Even when he is entitled to his Nirvana he has to continue for the benefit of all living beings and work vigorously. But to the question, where do they live after their attainment of Omniscience?—a satisfactory answer has been given by Suntarakshita in his famous work the Tattvasangraha where he says:

Akaniṣṭhaṁ pūre rāmye sattvaṁ savivarjīte!
Buddhyante yatra sambuddhaṁ nirmitastoviḥ Buddhyate!!

“In the excellent Akaniṣṭha heaven which leaves aside the Śuddhavāsa gods, the Bodhisattva attains Omniscience and (under his influence) a Buddha is born in this world.”

1 B. Bhattacharyya: Foreword to the Tattvasangraha, p. xxxix.
Kamalaśīla while commenting on this passage says that above the Akaniṣṭha heaven there is the Maheśvara-bhāvanā or the abode of Maheśvara where the chain of consciousness of the compassionate Bodhisattva attains Omniscience.

The Vajrayānīst conception and definition of Bodhicitta is in accordance with the tenets of the Bodhisattvayāna, and was first promulgated in the Guhyasamāja. According to this authority the Bodhi Mind is there where voidness and compassion work in unison.¹

At this stage it is necessary to explain the conception of the external objects from the viewpoint of Vajrayāna. In the eye of a Vajrayānist the external world has much the same significance as it appears in Yogācāra. In the Sādhanamālā also there is ample evidence to show how the external world is treated in the philosophy of Vajrayāna. In one place it characterises the external world with its movable and immovable objects like the pot, picture, carriage, house, house of statues, mountains, etc., as reduced by reason to mere appearances in much the same way as magic and dream are considered as appearances.² Therefore the Vajrayānists held that external objects have no more reality than magic, mirage, shadow or dream and that their reality could not be proved by reason.

(v) Ahamkāra.

A peculiar feature of Vajrayāna worship lies in its doctrine of Ahamkāra or identification of the Bodhicitta with the deity worshipped. The Sādhanamālā explains this doctrine of Ahamkāra clearly in several places and the word occurs in almost every Sādhana. It is explained as “I am the goddess and the goddess is in me.”¹ After Ahamkāra the worshipper should conceive himself as the deity with the same complexion, form and limbs as described in the Sādhana and should instead of worshipping any external object worship himself. It was suggested elsewhere that this identification of the worshipper with the deity worshipped was a new feature introduced by the Buddhists into Tāntrism. This has met with a general criticism from a number of noteworthy scholars and journalists including Dr. A. C. Coomareswami of Boston and Mr. O. C. Ganguli of Calcutta. It has been urged that in view of the great antiquity of the Yoga Philosophy the view that the doctrine of Ahamkāra is a new introduction is untenable. To this it may be said here that the theory of the absorption of the individual self with the Primordial Matter or union of the self with a Personal God by the practice of Yoga, and thereby the attainment of perfect knowledge and the consequential freedom from the bondage of transmigration, was started in India from very ancient times, and traces of it can be found in the Upanisads of very great antiquity, even greater than that of the Yoga System. Nothing therefore can be said to be a new introduction. But still we say, for instance, that the Vedānta doctrines originated with Śaṅkara though previous to that there was a school of Apanisāda philosophers; that Śaṅkara systematised the doctrine of Māyā though Buddhists from Nāgārjuna’s time all acknowledged and wrote about the same doctrine in their works. When it is said that this element of Ahamkāra was introduced by

¹ p. 111 quoted from the Guhyasamāja—

See also Jānasiddhi p. 75 where the identical śloka is also quoted.

² p. 139: यदैसं भोजपनकल्यानकालिकमुपैशाचित्यदिशे चर्चारं च सवं प्रतिभासाम

विचारण प्रतिभासां सामाग्रिकः प्रयोजन, अवस्था इत्यं महाभाष; सत्त्वेन रत्ने गुणानं

भाष्यम् | etc.

³ See for instance, p. 318: या भगवती प्रजापादित्वा शाश्व योगं या भगवती प्रजापादित्वा
Vajrayāna for the first time it was said with reference to the identification of the worshipper with the deity who is a transformation of the great Reality known as Śūnyā not only for the purpose of obtaining emancipation as is found in Yoga but also for bewitching women, destroying men and their dwelling houses and even for the extraction of snake poison or for relieving a woman of the pains of labour. The Ahamkāra in fact is imperative in the Vajrayāna form of worship and this introduction is considered to be new in view of the multifarious purposes it was called upon to serve.

In some of the Hindu Tantras the doctrine of identification or Ahamkāra is indeed to be met with, and this fact gives rise to the controversy as to which Tantras, those of Hinduism or Buddhism, are older. We have sufficient reasons to hold that the Hindu Tantras were introduced on the model of the Buddhist Tantras and the Hindus among other things borrowed many Buddhist customs, practices, deities, and Mantras. The very Kulācāra seems to have been originally conceived by the Buddhists and probably the forefathers of a large number of Kaulas to-day were direct disciples of Buddhists in the Tāntrik Age.

(vi) Advaya.

To understand the significance of the Vajrayānic conception of Advaya, the theory of Śūnyatā and Karunā will first have to be taken into consideration. Voidness and compassion together constitute what is called the Bodhicitta or the Bodhi Mind. This idea probably for the first time makes its appearance in the Guhyasamājā. The mixing up of the two elements Śūnyatā and Karunā is what is known as Advaya.

The Śūnyatā as conceived by the Vajrayānists is very forcibly expressed in the Sādhanamālā, p. 111.

Here it is mentioned that Śūnyatā consists in thinking or realizing all Dharmas (elements or objects) as transitory, momentary, non-ego, mistaken (as realities) by the mind, similar to objects seen in a dream or magic, endowed with a beginning and end, and natural purity, non-existent, unborn, and void like the place of Truth.

The conception of Karunā or compassion of the Vajrayānists finds also a lucid expression in the Sādhanamālā: Compassion is defined as the determination on the part of the Bodhisattva to lead and finally to place all beings in Nirvāṇa including beings born from eggs, uterus, perspiration, or beings endowed with shoes like horses (Aupapādukā) or endowed with a form or formless, or endowed with consciousness or unconsciousness, or beings who abide neither in consciousness nor unconsciousness. In another place Karunā is expressed as a strong determination to diffuse right knowledge among the people who owing to desire (trṣṇā) are blinded by ignorance and cannot realize the continuous transmigration as caused by the act force, in order that they may lead a life in accordance with the law of Dependent Origination.

The commingling of Śūnyatā with Karunā is what is designated by the Vajrayānists as Advaya and it is a theory which is very important for understanding the underlying features of Vajrayāna, for, on this alone, the foundation of Sakti worship is based. The Sādhanamālā...
malā also quite clearly explains the theory by characterizing the effects of Advaya by means of a simile: as copper leaves its dirty colour (and becomes gold) when it comes in contact with the magic tincture, similarly the body leaves off its attachment, hatred, etc., when it comes in contact with the tincture of Advaya. This Advaya is a form of cognition which is all important in Vajrayāna and in many instances the craving for this knowledge finds expression in the Sādhānāmalā. In the same way as other ideas were deified in Vajrayāna, Advaya was also deified and we find two deities Heruka and Prajñā, the embodiments of Śūnyata and Karuṇā, commingled in Advaya, and fused together in embrace in the Yoganādha or the Yab-yum form. The duality merges into one even as salt commingles with water.

§ 6. Aims and objects of the Tāntrics.

The Sādhānāmalā is a collection of Sādhanas. The word Sādhana is closely connected with the word Siddhi and the Sādhana is a procedure by which Siddhi or perfection can be obtained, provided the directions therein given are practised with patience and zeal. The Hindus generally recognize eight Siddhis though occasionally eighteen and twenty-four Siddhis are also acknowledged. The eight Siddhis are: Anima, Mahima, Laghima, Prapti, Prākāmya, Iśīva, Vaśīva, Kāmavāsāyaṁvīva.

In the Brahmaśvaivarta Purāṇa2 mention is made of thirty-four kinds of Siddhis, including the eight already cited. Some of them are: Dūraśravaṇa, Parakāpyapraveśa, Manoyātiya, Sarvajñāṭa, Vahnistambha, Jalastambha, Ciraśvīva, Vāyustambha, Kṣutpiśāmīdāś-

1 p. 82: या विदिर्गेन्त विदं सर्वं काम्यं स्वास्ति तत्त्र प्रारूपसिद्धेऽत्तो राज्येश्वरिनि स्वास्ति |
2 Kṛṣṇa-jana-Khaṇḍa, Ch. 78, St. 20-29.

The Siddhas again are of three varieties according to Tantrasāra:1 Uttama, Madhyama, and Adhama. The characteristics of each class are also given in the same work; and a Siddha, for instance, will be recognized as belonging to the first class when he is able to fulfill all his desires by mere wish, or in other words, as soon as a desire arises in his mind that very moment it is fulfilled. The second class Siddha is able to conquer death, commune with gods, enter unperceived into the bodies and homes of others, move in the air, hear the gods talk in the firmament, understand all terrestrial truths, obtain conveyances, ornaments, etc., and a long life, bewitch people, perform miracles, remove diseases by a mere glance, extract poison, obtain erudition in the Śāstras, renounce all worldly enjoyments, practise Yoga in all the eight divisions, show compassion to all beings, obtain omniscience, etc., etc. The third or the lowest class of Siddha obtains: fame, long life, conveyances, ornaments, familiarity with the king, popularity with royal personages and the people, power of bewitching, wealth and prosperity, children and family.

It can be easily seen from the above that the third class of Siddhas were never designated as Siddhāpuruṣa; those were attached either to the first or the second

1 Viśvakoṇa, (Bengali): arts. on विष्णु और विश्वकोण.
class. In all Tantras, Hindu or Buddhist, general directions are always given as to the manner of obtaining Siddhi by muttering the mantras. In case legitimate muttering of the mantras and the conformity to the regulations do not bestow the desired Siddhi, the Tantras also give directions as how it can be obtained by seven different processes.¹

Having thus described the nature of the Sādhakas or Magicians let us now proceed to characterise the different Siddhis or perfections, the possession of one or the other of which entitles a man to be called a Siddha or a Magician. The word Siddhi may be defined as the attainment of superhuman powers of the mind, body or the sense-organs. The Siddhi is generally known to be of five varieties: (1) Janmaja, co-existent with birth, (2) Ausadhiya, due to some drug, (3) Mantra, due to the agency of magic syllables, (4) Tapojaja-due to austerities, (5) Samādhiya, due to intense meditation. The mind is compared to a river in the rainy season with all the exits closed except one through which the water rushes with tremendous vigour. When mind in the same way is concentrated on one particular thought it is able to acquire great strength which we call Siddhi (Perfection).

Siddhis are of various kinds and range from success in love affairs to the attainment of the highest emancipation. But the Siddhis with which we are concerned in the Sādhanaamālā owe their origin to mantras or magic syllables. If we examine the kind of Siddhis for obtaining which the Buddhists of the Tāntric Age busied themselves in muttering mantras and executing Tāntric practices, we will be able to understand the aims and objects of the people and their mentality. Hence a study of these practices is not considered redundant as it is capable of throwing a flood of light on the state of Tāntric culture.

In the Sādhanas great anxiety is shown for averting and curing diseases,² and for the extraction of snake-poison.³ Next in importance to the above desire is the longing for acquiring a knowledge of the Śastras without study but only through the agency of the mantras. Another characteristic feature of the Sādhanas is presented by their craving for the Bodhi which again is to be obtained only through the help of the mantras.⁴ Then come the six cruel rites and the attainment of the eight great perfections (Aṣṭamaśiddhāya).⁵ Great anxiety is also shown for the attainment of Sarvaśīvā,⁶ or omniscience, or emancipation, or the position of a Buddha—all signifying one and the same thing,—namely, emancipation. The Tāntric Buddhists also possessed a great desire to have the mighty Hindu gods as their servants, whom they believed to be conquerable by mantras, and willing to do menial work for the magician.⁷

¹ A good example of this is the group of three Sādhanas No. 17, 84, and 312.
² Expressions like the following are very common: जन्माशिविकायनम्। जन्माशिविकायनम्।
³ जिसमें मृत्यु, जिसमें श्रद्धा, जिसमें नायकः।
⁴ द्वारिकासुन्दरी शोभिताचारात्।
⁵ जिसमें मृत्यु, जिसमें श्रद्धा, जिसमें नायकः।
⁶ जिसमें मृत्यु, जिसमें श्रद्धा, जिसमें नायकः।
⁷ As in No. 71, 144, etc.
⁸ For instance in S. 81.
⁹ As in S. 172, 290.
The Tāntric Buddhists also believed that the benign act of protection could be granted by divine agencies and also secured by *mantras*. Curiously enough, the aid of the *mantras* was widely availed of by the Tāntric Buddhists for vanquishing their opponents in public discussions. From this it appears clear that religious discussions in public assemblies were very common, and victory in these assemblies was eagerly sought by all classes of people including the Buddhists, and it is no wonder that gods and *mantras* were invented in order that the Sādhaka may easily obtain victory in learned discussions without being qualified for it. This leads us to believe in the stories recorded in the *Pāg Sam Jon Zan* that in public assemblies disputants of different religious sects used to assemble and take part, either staking his own religion. Thus people were converted and reconverted to different religions. A great desire is also shown for performing miracles probably for creating an impression on the public mind. In spite of acquiring such spiritual powers, however, the monks were habituated to go out for alms, as is evident from the devices invented by them, which miraculously induced people to offer alms of their own accord.

Their conception of future happiness was also of a strange character. In one of the Sādhanas a wish is expressed for a Siddhi which will enable the worshipper to remain in a state of rapture in the company of numberless Apsaras, in the land of the Vidyādharas where the Lord of Heaven will hold the parasol over his head, Brahmā acting as councillor, Vemacitrī as the army-commander, Hari as the gate-keeper, and the naked God Śaṅkara discoursing on the different virtues. The monks usually led a poor life but they were nevertheless anxious for wealth, and believed that wealth could be obtained by the muttering of *mantras* alone. Jam-bhala, the God of Wealth, was created by them and different images and *mantras* were invented and a large number of Sādhanas were devoted to his worship. These and similar instances are evidence of the attraction the poor monks had for wealth.

The Buddhists also acknowledged the eight great Siddhis though they were somewhat different from the eight Siddhis acknowledged by the Hindus. With the Buddhists the eight Siddhis are: (1) Khaḍgā, (2) Aṇījana, (3) Pāḍalepa, (4) Antardhāna, (5) Rasa-Rasāyana, (6) Khecara, (7) Bhūcara, (8) Pāṭāla. It is difficult to get an explanation of the nature of these perfections correctly from any Buddhist work. But, evidently, the first signifies the perfection which enables a man to conquer a battle with the help of a sword on which *mantras* have been muttered. The second evidently means the magic unguent which enables the wearer to perceive the treasures buried under earth or otherwise hidden from the eyes. The third refers to the mysterious ointment which when applied to the legs enables a man to move about everywhere without his body.

---

2. Cf. S 151—बहिष्कृतां प्रचारं दिच्छति श्रवणविद्भिषेधां। S. 155 सशरवस्य निदर्शिति वारिनाः प्रभुप्रवतम्। S. 218 नभवनितिभविः सारी। S. 256 पर्यंत वाले विज्ञानिता; etc.
3. S 232—देव देवश्रवणं... प्रभुप्रवतम्।... विद्यविवश्रवणं... प्रभुप्रवतम् काले निविति, etc.
4. S 235—नमः शिवरूपं मन्त्राणांनितिस्रवणं विद्यविवश्रवणं... प्रभुप्रवतम्।... विद्यविवश्रवणं... प्रभुप्रवतम् काले निविति, etc.
5. S. 260—अणिजनं शिवरूपं निदर्शिति बहिष्कृतम्।... अणिजनं शिवरूपं निदर्शिति बहिष्कृतम्। etc.
6. Cf. for instance, S. 283—निदर्शितिं बहिष्कृतां निदर्शितिं शिवरूपं निदर्शिति।... अणिजनं शिवरूपं निदर्शिति। etc.
7. S. 350—अणिजनं शिवरूपं निदर्शिति शिवरूपं निदर्शिति।... अणिजनं शिवरूपं निदर्शिति। etc.
being perceived by anybody. The fourth, similarly, refers to the mysterious power which enables a man to disappear miraculously before the very eyes of other people. The fifth refers probably to the magic solution which turns base metals into gold, or the medicine which gives immunity from death. The sixth is the power which enables one to move in the firmament. The seventh gives one power to go at will anywhere in this world in a moment, and the eighth refers to the power of going to the nether regions. Such feats were considered superhuman and the monks of the Tantric Age directed their attention to executing such superhuman feats through the agency of the mantras which, they thought, develops psychic power.

The most important among the different rites of the Tantrics are probably what are known as the Śaṭkarma or six rites, and it is necessary here to give some idea of the different rites with which the old monks always busied themselves. These six rites are: Śānti, Vaśikaraṇa, Stambhana, Vidveṣaṇa, Uccātana and Māraṇa. The first rite is the one which is calculated to remove diseases and save men from the terrible consequences of evil stars, or of bad actions done in the previous births. The second Vaśikaraṇa is the rite which when performed gives the performer the power to bewitch all other men or women or even animals and gods, and get work done by them. The third Stambhana is the rite by the performance of which power is conferred on the worshipper for stopping all actions of others, and even when a cause is operating to stop its effect. Thus the burning power of fire can be stopped; so that even if the fire be there it will not burn; it is the rite by which all actions of human beings can be stopped at will. The fourth Vidveṣaṇa is another interesting rite which gives the power to separate two friends, relatives, lovers from each other and so forth. The fifth Uccātana is the rite which when performed gives the performer special power to make his enemy flee from the country with all attendant disgrace. From the Śādhanaṇāma it may be inferred that Uccātana was employed in destroying the dwelling houses of enemies by incantations of mantras and by other means. The sixth is Māraṇa, which is perhaps the most cruel among the six cruel rites of Tantrism. This consists in killing enemies by means of apparently harmless practices.\(^1\)

These are known as Śaṭkarma and it is said that experienced Tantrics get results immediately these rites are performed. It is nevertheless difficult for ordinary laymen to obtain any successful result because the rites have to be performed in accordance with Time, Star, and the appropriate gods and mantras which are known only to specialists.

The mantras are of primary importance in all cruel rites and no less than six methods of application are generally formulated:—

(1) Grathana consists of reciting mantras on each of the letters of the name of the medium (Sādhya)—generally required in Śānti or protective rites.

(2) Vidarbha consists in writing the letters of the name of the medium, between the letters of the Mantra used mostly in Vaśikaraṇa or bewitching.

(3) Sampuṣṭa consists in writing the mantra in the beginning and at the end of the name of the medium—mostly required in Stambhana.

(4) Rodhana consists in applying the mantra in the beginning, middle and the end of the name of the medium—necessary in Vidveṣaṇa.

(5) Yoga consists in reciting the name of the medium at the end of the mantra—required in Uccātana.

---

\(^1\) Vidvakosta, article on Uccātana.
(6) **Pallava** consists in applying the *mantra* at the end of the name of the medium, and this is required in the Mārāṇa or destructive rite.¹

Many more technical matters of absorbing interest to those interested in Mysticism, may be brought in and discussed here, but want of space prevents us from entering into the subject more in detail. So before closing this Section it is necessary to give a few references to the text of the Śādhanamālā itself which will provide more information on this subject. These observations contained in the Śādhanamālā, are of special value because there are at present only a few people who are acquainted with the purely Tāntric doctrines and practices which were current amongst the Buddhists in the Tāntric Age.

If page 368ff of the Śādhanamālā on the Śādhana of Śukla Kurukullā is referred to, it will be seen that a number of general rules for the different practices have been given there. Some of these details may be of general interest. For instance, the Tantra insists that the mental condition in different rites should be different. “In Śānti the mind should be peaceful, in Pauṣṭika it should be thriving, in Vaśikaraṇa it should display anxiety, and in Mārāṇa it should be in a greatly troubled state.”² “Śānti should be performed on the first day of the lunar fortnight, Pauṣṭika on the full Moon day, Abhi-cāra (Mārāṇa) on the 14th day of the Moon and Vaśi-karaṇa on the eighth day.”³ The worshipper should sit with his face Northwards in Śānti, Eastwards in Pauṣ-

---

2. *Śālinikādipikā* 368. ² *Śālīkādipikā* 368. ³ *Śālīkādipikā* 368.

---

§ 7. **Authors of Śādhanas.**

*Arranged alphabetically.*

The Śādhanas, as has already been said, are short works of different authors where the procedure for worshipping Buddhist gods and goddesses are given. The Śādhanas are mostly of anonymous authors, but amongst the total of 312 Śādhanas, quite a large number of names of authors are mentioned. Out of these many are known in the Tibetan Tangyur, but there are also many who were unknown to Tangyur. In the following pages attempts have been made to arrange the names of authors alphabetically (as chronological arrangement is fairly impossible) and to indicate their literary services and, if possible, to give their approximate time.

---

1. जन्मादित्वाभिषेक | संवदी महानिकारायथाः | पौरोवृत्तम् | परवेदतर्कम् | चतुर्दशृष्टिः | प. 369.
2. महानिकारायथाः सम्बन्धम् | पौरोवृत्तम् | परवेदतर्कम् | कुमाराः | प. 369.
3. प्रदोषव्रतम् | प्लवाणी | पौरोवृत्तम् | संवदायिक | भक्तिव्रतम् | प. 369.
INTRODUCTION.

1. Abhayākara-gupta (No. 295).
   *cir. A.D. 1084–1130.*

   This author was well-known both in India and Tibet. He was well-versed in Tibetan and translated many works in that language. He hailed from Bengal, got his training from Magadha and made himself famous in the Vikramaśila Monastery. Mr. P. N. Bose in his Indian Teachers of Buddhist Universities¹ has given good ground for placing him in the reign of Rāma Pāla of Bengal who according to the latest authorities flourished between A.D. 1084–1130.

   Abhayākara was a great writer and translator into Tibetan, and the following list from Tangyur² will show how many works he wrote and how many he translated: —

   T 1. Kālacakrāvatāra.
   2. Śrī Cakrasamvaramahābhīsamaya.
   T 3. Abhiṣekaparakaraṇa.
   4. Svādhiṣṭhānakramopadesa.
   5. Cakrasamvarābhīsamayopadesa.
   6. Āmnāyamaṇjarī, a commentary on Śrī Samputantrarāja.
   9. Abhayapaddhati, a commentary on Śrī Buddha-kapālamahātatrāja.
   T 10. Śrī Mahākālasādhana.
   T 11. Śrī Mahākālāntarasādhana.
   12. Candraprabhā, a commentary on Pañcakramamata.
   13. Raktayamāntakaniśpannayoga.
   14. Vajrayānapattimāṇjarī.
   15. Gaṇacakravidhi.

   ¹ p. 82. ² Bhaumika Gana O Doha, app. p. 9.

17. Nispānayogāvalī.

   In Tangyur he is sometimes called Paṇḍita, Mahā-paṇḍita, Ācāryya, Siddha and Sthavira. He is described in the Tangyur as a resident of Magadha.

2. Advayavajra (Nos. 17, 217, 251).
   *cir. 978–1030 A.D.*

   Advayavajra popularly known as Avadhūtipā is here represented as the author of three Śādhanas: for Simhanāda, Vajravārāhi and Saptakṣara, but curiously enough, he is also mentioned in one of the Śādhanas (No. 128) composed by Lalitagupta who calls himself a disciple of Advayavajra. We have no means to ascertain whether the Advayavajra mentioned in this latter Śādhana is the same as the author of the three Śādhanas above referred, but in all probability the two Advayavajras seem to be one and the same person. And this gives a good clue to fix his date with some reasonable probability. Now the Cambridge MS in which the Śādhana of Lalitagupta has been found is already known to have been written in the year 1165 A.D. We can thus take 1100 A.D. as the probable date of Lalitagupta, and Advayavajra about one generation earlier. But as Tārānāth mentions him as a contemporary of King Mahipāla the Pāla King, Dipankara the great reformer, Naropā and several others, his time should be approximately taken to be the time of Mahipāla who reigned between A.D., 978 to 1030. Advaya wrote a large number of works and twenty-one among them have been recovered by MM. Haraprasad Shastri in original Sanskrit, and these short works are now published in the Gaekwad’s Oriental Series (No. XL).
In the Tibetan Tangyur\(^1\) Advayavajra stands as the author or translator\(^2\) of the following works.

1. Śri Kālacakropadeśa-saḍaṅgayogatantra-pañjikā.
2. Saptākṣarasādhanā.
3. Śri Cakrasamvaropadeśa.
4. Śri Cakrasamvarapratiṣṭhā.
5. Sarvārthasiddhisādhanā.
6. Vajravrāhāsīdhanā.
7. Vajravrāhīkalpasarvārthasādhanā.
8. Vajrayoginisukhottarasamvara - nirṇayavār thakamaṇḍala.
10. Viśuddhanidhi nāma Hevajrasādhanā.
12. Śmāhomaṇḍula.

15. Śrī Mahākālastotra.
17. Āryamaṇjuśri-nāmasaṅgitītiśkā sāropāyikā.
18. Āryajñānasattvamāṇjuśri-upāyikā.
21. Svabhāvavāsamantracaryādaśaka.
22. Svapneksā.
23. Buddhabodhisādhanāvidyādīnī śhādī.
27. Svapnanirdeśa.
29. Aprasahaprabhāsā.
30. Tattvadāsaka.
31. Yuganaddhaprakāśa.
32. Mahāsukhaprakāśa.
33. Tattvaratnāvali.
34. Tatvaprakāśa.
35. Paṇḍaratāthāgatamarudvivaraṇā.
36. Sevakārthasaṅgraha.
37. Saṃkṣiptasekaprakriyā.
38. Paṇcasvabhāva.
39. Prajñopāyodayapaṇcaka.
40. Dohānīdhi nāma Tattvopadeśa.
41. Mahāyānaviśnāti.
42. Amanasikāra.
43. Tattvamahāyānaviśnāti.
44. Dohākoṣapaṇjikā.
45. Dohānīdhi koṣaparipūrṇagiti nāma nijatattvapakāsati.
46. Dohākoṣahṛdayārthagiti tīkā.
47. Caturmudrapadeśa.
49. Abodhabodhaka.
50. Caturavajṛgiti.
51. Prajñārambhāvadhi-parikāthā.

T 52. Sevārthanirukti.
53. Jñānasattvamāṇjuśri Ādibuddha nāma sādhanā.
54. Piṇḍikṛtacaityaśādhanā.

In the Tangyur various epithets are given to him, such as, Paṇḍita, Mahāpaṇḍita, Brāhmaṇa, Ācārya, Mahācārya, Avadhūta, Upādhyāya, etc. He is definitely said to be a Bengali.

3. Ajītāmītra (No. 55).

Only one Sādhana of his is recorded in the Sādhana-māla. It is devoted to the worship of Arapacana, a form of Maṇjuśrī, but the verses are remarkable by

---

\(^1\) Baudha Gān, app. p. 3.
\(^2\) T indicates books composed and translated by him.
reason of their sweet and melodious language and by their artistic adjustment of words. The following works are ascribed to him in the Tibetan Tangyur.\footnote{1}{Buddha Gan O Dohā, app., p. 3.}

1. Śrīyakṣabhṛtrdvayasādhanā.
2. Sugataśāsanaratnavihittha.
3. Arapacanasādhanā.
4. Pratisthāvidhi.

The epithets given to him in the Tangyur are: Ācārya, Mahāpaṇḍita, Siddha, and Siddhācāryya. His time is unknown but as the Sādhanā appears in the MS Ab the time of the author may be taken to be somewhat earlier than the 12th century.

4. Anupamarakṣita (Nos. 24, 98).

This writer stands as an author of the two most elaborate Sādhanas for Khasarpaṇa and Tārā. His Sādhanas are very learned and informing with details on the different doctrines of the Vajrayāna. In Tangyur\footnote{2}{Loc. cit., app., p. 5.} he is reputed to be the author of the following works:—

1. Saḍāṅgayoga.
2. Āryatārābhāṭṭārikāsādhanā.
3. Ārya Mañjuśrī nāmasaṅgītivṛtti.
4. Sarakṣacakrādiṁśhānapṛṣṭhopadeśa.

He is given in the Tangyur the epithets of Sthavira, Siddha, Mahāpaṇḍita, Upādhyāya, Paṇḍita and is described as an Indian. Nothing definite is known about his time.

5. Asaṅga (No. 159).

\textit{cir. 270–350 A.D.}

In Tangyur he is mentioned as the author of only one work \textit{Dharmakāyāśraya-Sāmānyā-Guṇastotra}, and the titles given to him there are Ācāryya and Ārya. In the Sādhanamālā he stands as the author of one Sādhanā of Prajnāpāramitā and we are inclined to identify this Asaṅga with the famous Asaṅga the great expounder of the Yogācāra School who was the brother of the celebrated monk and scholar Vasubandhu (A.D. 280–360).\footnote{1}{Tattvaśāṅgāraha, Foreword, p. lxviii.} The theory that all deities should be stamped with the miniature of the parental Dhyāni Buddha was already current in the beginning of the 4th century, and by that time the theory of the five Dhyāni Buddhas as presiding over the five Skandhas was also well-established.\footnote{2}{This is evident from the elaborate Pujā offered to all the five Dhyāni Buddhas and their Śaktis and the manner in which their place has been fixed in the hierarchy.} This shows at least that the Sādhanā in question, its author and the \textit{Guhyasamāja} where the Dhyāni Buddha theory was definitely systematized, were very likely contemporaneous.

6. Cintāmani Datta (No. 47).

From the materials at our disposal it is not possible to say whether this author is unknown in Tangyur, but so far it has not been possible to trace him in Tangyur through the catalogues. But the Sādhanā of Vādīrāṭ composed by Cintāmani Datta exhibits his aptitude as a poet. He has introduced a variety of metres in composing the few stanzas he devoted to the Sādhanā of Vādīrāṭ. From all this it is evident that he was a poet of no mean order.

7. Dharmākaramati (Nos. 97, 210).

The name of this author likewise could not be traced in the catalogue of Tibetan Tangyur. He stands as the author of two Sādhanas, one of Tārā and the other of Dhvajāgrakeyūrā. One colophon characterises him as a Mahāpaṇḍita and Sthavira, while the other designates him as a Paṇḍita and as Mādhyamakaruchiḥ.
or as ‘one who believes in the Madhyamaka system of Philosophy.’ It is not correct, therefore, to say that the Madhyamakas or the earlier Mahāyānists did not believe in gods and goddesses, and at least we find one instance here where a Madhyamaka composes Śādhanas for the worship of Tāntric deities. The Vajrayānists must have included in their folds the Mahāyānists of all sorts.

8. Durjayacandra (No. 250).

He is reputed to be the author of a large number of works and the following among others are mentioned in Tibetan Tangyur¹:

1. Ṛñkinīvajrapaṇja-rapaṇja-cāda-Śādhana.
2. śaḍaṅganāma-Śādhana.
3. Sarvabhumabali.
5. Saptakṣarasādhanā.
6. Śricakrasamvarasādhanā-Aṃṛtākṣara.
7. Kaumudi Vajrapaṇjiḍha.
8. Ratnačaṭa nāma paṇjiḍha.

In Tibetan Tangyur he is differently styled as Ācārya, Paṇḍita, Mahācārya, Mahāpaṇḍita, and Vandya. From the Śādhanamālā he appears to be a follower of the Heruka cult, and of the Anuttarayoga division. This god is called Vajraḍaka and Saptakṣara; the latter name is given to him because of his seven-syllabled Mantra. Saptakṣara is here associated with his Śakti Vajravarāhī whose form and weapons are the same as those of the principal deity.

¹ Loc. cit., app., p. 45.

9. Garbha (No. 142).

In Tangyur he is styled as Mahācārya and is reputed to be the author of only one work, viz.: Vajrayānamūlāpatīṭhā. But in the Śādhanamālā he appears as an author of the Māricisādhanā which is in accordance with the Kalpa. This Mārici is three-faced and eight-armed, which is by far the most common type of Mārici up till now found. Nothing further is known about the author or his time.


This author is called in Tangyur both as Guṇākara and as Guṇākaragupta and the following works are ascribed to him¹:

1. Bodhicitra-vivarāṇa.
3. Śrī Mahākāla Śādhanā.

He is styled as Upādiyāya, Paṇḍita, Ācārya, Mahācārya, Paṇḍapāṭika and is definitely said to be an Indian.

In the Śādhanamālā he stands as the author of a Śādhanā devoted to Raktayamāri and in the colophon designates himself as a Paṇḍapāṭika Bhikṣu which is also corroborated by Tangyur. His Śādhanās is in verse and the stanzas are written in a lucid and forceful style. They are written in several different metres and show at once the devotion and skill of the author in composition.

11. Harihara (No. 53).

He is not mentioned in the Tibetan Tangyur but in the Śādhanamālā his name stands as the author of a very short and solitary Śādhanā. This is devoted

¹ Ibid, p. 41.
to the worship of Vādirāṭ, a form of Maṅjuśrī, and it contains a verse which gives the Bijamantra of the deity (Śrī).

12. Indrabhūti¹ (No. 174).
In Tangyur he is reputed to be the author of the following works²:

1. Śrī Cakrasamvara-tantrārāja-samvarā-samuc-caya nāma vr̥ti.
2. Śrī Cakrasamvara-stotra.
3. Cakrasamvarānubandha-saṅgraha.
6. Śukla-Vajrayoginisādhanā.
7. Daṅkinīvajrapaṅjaramahātantrarājasya Pāṇijikā Prathamapaṭalasukhabandha nāma.
9. Śrī Sampūṭatilaka nāma Yogītantrarājasya tīkā Śrītaśradhāraśāloka.
10. Śrī Ānandapuṣpaśālā.
11. Śrī Tattvāmr̥topadesā.
12. Mahāmāya Sādhana.
13. Śrī Sarvabuddhasamayoga nāma Tantrapaṅjikā.
14. Śrī Sarvabuddhasamayoga-Daṅkinījālasamva-ratantrārthatīkā.
15. Sarvabuddhasamayoga-gaṇavidhi.
17. Śrī Sarvabuddhasamayoga-Daṅkinījālasamva-rathamatantrarāja nāma maṇḍalopāṇīkā.
18. Jñānasiddhi nāma Sādhana-paṇīkā.³
19. Sahajasiddhi.
20. Tattvāṁśatkaśr̥ti.

¹ For his time and other details see Supra, § 4, p. li.
³ In the course of publication in the Gaekwad’s Oriental Series.

22. Ārya Maṅjuśrī nāma saṅgītivṛti.
23. Kurukullā Sādhanam.

He is styled as Mahācārya, Odiyānasiddhi, Ācārya, Avadhūta, etc., and is definitely mentioned as the king of Uḍḍiyāna or Odiyāna.

His name is not mentioned in Tangyur, but in the Sādhanamālā he stands as the author of a Sādhana of Heruka of the two-armed single variety. He calls himself as “one who is afraid of being too elaborate.” Nothing tangible is however known about this author.

cir. 753 A.D.

This author, who is also known as Karunācāla, seems to be an author of considerable parts, but none of his works is preserved in translation in Tibetan Tangyur. Here Karuṇā stands as the author of two Sādhanas, one of Kurukullā and the other of Mahākāla. He was a follower of the Hewajratantra and he twice called Lilaśani or Lilāvajra as his preceptor, who, as has already been pointed out, flourished about A.D. 741. If Karuṇā, his disciple, is taken to be twelve years his junior then his time will fall somewhere near 753 A.D.

15. Kokadatta (No. 218).
In the Tibetan Tangyur he stands as the author of the following works¹:

1. Śukla Vajravarāhi Sādhana.
2. Śrī Vajrayogini manasāgopyā-homavidhi.
3. Śrī Vajrayoginyabhipretahomavidhi.

¹ Loc. cit., app., p. 23.
INTRODUCTION.

He is styled as Ācārya or Mahācārya and was also known as Konkanapāda.

In the Sadhanamālā he stands as the author of one single Sādhana which is devoted to the worship of Vajravārāhī who is designated as Prajñāloka. It is rather an elaborate Sādhana where instructions are given for reciting Mantras while sitting on a corpse. The Mantra of Prajñāloka according to him is so powerful that the ‘careless repetition of the same only two lakh times enabled him to compose the Sādhana even though he never made any efforts to learn the Sāstras.’

This Sādhana is included in the MS. B which shows that the author cannot be later than 1100 A.D. 2


In Tangyur the following works are attributed to him:—
1. Vajragiti.
2. Gaṇacakravidhi.
4. Sarvabhūtabalividhi.
5. Hevajrasādhanatattvodiyotakara.
6. Ārya-Dākinivajrapāñjara nāma Mahātantrarāja-kalpamukhabandha.
7. Stūpavidhi.
8. Mrtyuvidhi.
11. Kṛṣṇayamāribuddhasādhanā.
12. Dharmakāyadipavidhi.

1 Cf. p. 431—महावीर जयदिविक माले प्रज्ञसमस्तेन विधिमेकी यज्ञ यथन्य सजयक वाचम द जयदिविकाधम हस्तम ।
2 If, however, this Konkana is identified with Kaṅkana of the school of Kambala who in collaboration with Padmavajra (in 693 A.D.) introduced the Hevajratantra, Kokadatta’s time will fall somewhere in the beginning of the 8th century. Cordier, op. cit. p. 231.

17. Śrī Kṛṣṇarāja.

cir. 717 A.D.

Kṛṣṇarāja is mentioned in S. 161 and is there stated as having introduced the goddess Vajrasarasvati in the Kṛṣṇayamārī Tantra. It is very difficult to say which Kṛṣṇa among the many mentioned in the Tangyur really composed this work and what other works are ascribed to him. But he seems to be different from the Kṛṣṇa who composed the Kurukullā Sādhana because the latter appears to be only an humble follower of the Kṛṣṇayamārī Tantra. The Kṛṣṇayamārī Tantra was introduced according to Taranāth by Lalitavajra who was a contemporary of Padmavajra (693 A.D.). Kṛṣṇācārya (717 A.D.) who also introduced the Śampaṭatilaka Tantra might have introduced the worship of Vajrasarasvati, and we are tempted to take this Kṛṣṇarāja as identical with Kṛṣṇācārya. 1

1 See Supra § 4 p. liii.
INTRODUCTION.

cir. 693 A.D.

In Tangyur he is also known as Ācāryya, Kukurāja or Kukkurarāja and a larger number of works are attributed to him. The following works are said to have been composed by him.¹

1. Śrī Vajrasattva-guhyārtha-dharavyūha.
2. Śrī Vajraheruka-guhyārthadharavyūha.
3. Śrī Padmanarttēśvara-guhyārthadharavyūha.
4. Śrī Vajjaraṇatnāprabha-guhyārthadharavyūha.
5. Śrī Sughotālalita-guhyārthadharavyūha.
7. Śrī Sarvabuddha-samayoga-maṇḍalavidhi.
10. Mohataruṇa-Kalpa.
11. Mahāmāyā sādhana maṇḍala vidhi.
12. Śrī Mahāmāyā maṇḍala deva stotra.
13. Śrī Mahāmāyātattviṇsukhabhāvanānusāri Yo- gabhāvanopadeśa.

In the Śādhanamālā, he stands as the author of the Mahāmāyasādhanā where Mahāmāyā represents Heruka in the embrace of Buddhaḍākini as four-armed and four-faced and surrounded by four Yoginis. In this Śādhana the word Heruka is analysed, dissected and each particle thereof explained. It contains also one song in Vernacular which is very probably Bengali. Some of his songs are also recorded in the Bauddha Gān O Dohā.

According to Tārānath he introduced the Mahāmāyātantra and was a contemporary of Kambalapāda, Padmavajra and Lalitavajra. We have already shown that Padmavajra flourished in cir. A.D. 693 and therefore the time of Kukkuri also should be placed somewhere near.

cir. A.D. 1100.

He is the son of Saṅghadatta and in the Tangyur, where he is styled as Ācārya and Mahāpaṇḍita, only one work entitled Kriyāsamgraha is ascribed to him.¹

In the Śādhanamālā he also calls himself as the son of Saṅghadatta, and stands as the author of a Śādhanā devoted to the worship of Prajñāpāramitā—a deification of the Prajñāpāramitā literature. As this Śādhanā is found in the MS. B which bears a date corresponding to A.D. 1165 his time cannot be later than A.D. 1100.

20. Kumārakaragupta (No. 293).

His name is not mentioned in the Tangyur, but he stands in the Śādhanamālā as the author of a particularly interesting Śādhanā in verse devoted to the worship of Ucchusma Jambhala, a fierce form of the Buddhist God of Wealth, Jambhala. This Śādhanā also describes the Mantra of the god in three stanzas. The author calls himself as a Paṇḍita and Sthavira, but nothing else unfortunately is known about him.


In the Tangyur² he is styled as Mahāpaṇḍita and is credited with only one Śādhanā namely the one which heads the list in the Śādhanamālā. The Śādhanā composed by Kumudākaramatī is a pretty long one and is taken from the Trisamayājatātantra. It serves more or less as an introduction to the whole book because of its treating many preliminary and elementary subjects including descriptions of a number of Mudrās and their

¹ Loc. cit., app. 18ff.
² Cordier: op. cit. p. 265.
Mantras. From an obscure reference on p. 13 it appears very probable that Trisamayarāja was only another name of Amoghasiddhī one of the five Dhyāni Buddhas. This same Sādhāna holds out some hope to the beginners where the author confidently declares that in accordance with the intensity of concentration, some amount of psychic culture is bound to follow.  

22. Lalitagupta (No. 128).

cir. A.D. 1050.

He calls himself a direct disciple of Advayavajra and in the Tangyur he is credited with only one work, the same in fact, which appears in the Sādhanaṃālā.

This Sādhana is devoted to a peculiar form of Eka-jaṭā with two arms carrying the rosary in the right and the blue lotus in the left. The goddess is an emanation of the Dhyāni Buddha Aksobhya and naturally presents a very fierce appearance. This Sādhana is found only in the MS. B which bears a date corresponding to A.D. 1165, and, therefore, the time of Lalitagupta should not be taken as later than A.D. 1100. But it will be more reasonable to place him approximately in A.D. 1050 as Advayavajra belonged to circa A.D. 978–1030.

23. Mañgalasena (No. 273).

Though the name of this author cannot be traced in the Tangyur catalogue, he stands in the Sādhanaṃālā as an author of a Sādhana of Kṛṣṇayamārī. He has employed a variety of metres in the composition of the Sādhana which is almost wholly written in verse except for the Mantras. In this Sādhana Yamārī is associated closely with Mañjuśrī to whom a panegyric is addressed.

It also contains another Stotra for the five Dhyāni Buddhas. Nothing else is known about him or his time.

24. Manoratha Rakṣita (No. 164).

This name is not mentioned in the Tibetan Tangyur, but he stands as an author of a Sādhana of Vajrasarasvatī written wholly in verse. The author seems to be a follower of the Avalokiteśvara cult, and did not belong to the higher strata of Vajrayāna, as we understand from his advocacy of Brahmacarya “celibacy” and discouragement of drinking habits. He shows himself a firm believer in the efficacy of the Mantra as is evident from the line:—

विष्णुविश्वामित्रं शक्रियस्मादिकोपयजये।

25. Mañjughoṣa.

His name is mentioned in S. 28 and the way in which the reference is given clearly shows that Mañjughoṣa represented the author’s Guru and not the god Mañjuśrī. In the Tibetan Tangyur we find an author of the same name to whom the undernoted works are ascribed:

1. Samādhibhāṣātikā.
2. Āryāparimitāyurjñāna sādhana.

He is styled as Upādhyāya, and Pañḍita and is described as an Indian. This author should be distinguished from the author Mañjughosakirti who wrote a work on Grammar. Our Mañjughoṣa, however, is the Guru of Prajñāpālīta who composed a Sādhana of Hālahala Lokeśvara.


cir. 1100 A.D.

His other name appears to be Padmākara as can be understood by a reference to the Sādhana No. 56.
Muktaka is not mentioned in the Tibetan Tangyur but to Padmākara the following original works and translations are attributed:\n
1. Āryanilāmbaradhara Vajrapānī Sādhānapāyikā Tīkā.
2. Guhyapātikā.
4. Alīmanmatha Sādhana.

T 5. Hovajraṭanadvikalapāṭikā.
T 6. Tattvapradipa nāma Vajrapānī sarvasādhanā nispannālāṅkārā.

T 7. Sugatapanicatrimśat stotra nāma ratnamālā.

He is styled as Ācārya, Mahācārya, Mahopādhyāya, Paṇḍita and Upādhyāya. His Sādhanaśī the Sādhanamālā are to be found in the MS. B and, therefore, the time of Muktaka cannot be later than A.D. 1100.

Out of the three Sādhanaśī included in the present work, one is for Śṭhiracaktra, the second is for Arapacana and the third for Tārodhavā Kurukullā.


Cir. 645 A.D.

Though the Sādhanamālā only records two Sādhanaśī of Nāgārjuna he must be regarded as a prolific writer of Sādhanaśī and other Tantric works, and the Tibetan Tangyur records a large number of works composed by him. A list of his works is given below:\n
1. Mantrālāṅkārasādhana.
2. Kākṣapuṭa.
3. Paṇḍikṛtasādhana.
4. Śrī Guhyasamājamanḍalavidhi.
5. Sekacaturapraκaraṇa.

---

1 Loc. cit., app. p. 32. T represents works translated by the author.
2 See loc. cit., app. p. 49.
40. Āryasahasrabhujāvalokitesvara sādhana.
41. Ārya Lokesvara śadaksara sādhana.
42. Saptāṅga sādhana.
43. Ārya Pratisarā Mahāvidyā-cakranibandhana.
44. Vajramahākālaṭaka stotra.
45. Śrī Guhyasamājā tantrasya Tantratīka.
46. Śrī Guhyasamājāmahāyogatantrotpati-Kramasādhanasūtra-melāpaka.
47. Kalyāṇa-Kāmadhenu.
48. Tārāsādhanā.
49. Tārāsādhanā-saṅkṣepa.
50. Śrī Mahākāla-sādhanā.
51. Krodhavajra Caṇḍadeva-paṇca nāma maṇḍala-vidhi.
52. Vajrapāṇi mārgaṭaka.
54. Pratiṣṭhāpanālakāra.
55. Prāyaścitāṁrta.
56. Śrī Mahākālaśya stotra Bhāvasaṅcara.
57. Vajrapavitra-Karmaśambhāra.
59. Maṇjuśrī-prajñā-vardhana.

He is styled as Ācārya, Mahācārya, Ārya, Bhikṣu, and Bhaṭṭāraka.

Out of the two Śādhanas composed by him one is devoted to the worship of Vajrātārā who exhibits the Varada Mudrā in the right hand and the Utpala in the left, and sits in the Vajraparyauka attitude. The second is devoted to Ekajati and according to a statement in the colophon the Śādhanā was restored from Bhoṭa country by Nāgarjuna.  

28. Padmavardhana, (No. 155.)

This author is not mentioned in the Tibetan Tangyur but his name stands in the Sadhanamāla as an author of a śādhanā of Prajñāpāramitā, who ‘when manifested makes the lotus face of the disputant (in discussion) sleep in peace.’ Nothing else is known of this author.


The name of Prajñākaramati appears in the Tibetan Tangyur where only one śādhanā is attributed to him. In the Sadhanamāla he stands as the author of one śādhanā only, and the Tangyur śādhanā is very probably the translation of the same thing.

The śādhanā refers to the worship of Khasarpāṇa, a form of Lokesvara who is accompanied by four deities: Sudhanakumāra, Hayagriva, Tārā and Bṛhkuṭi.

30. Prabhākarakīrti, (No. 85).

A.D. 1100.

Prabhākarakīrti’s name is mentioned in the Tibetan Tangyur and only one śādhanā is attributed to him. In the Sadhanamāla also one śādhanā is attributed to him. The latter seems to be the Sanskrit original and the former represents its Tibetan translation.

This śādhanā refers to the ritual of Caṇḍamahārōṣaṇa, and gives directions for the application of the mantra in different functions. The śādhanā appears in MS. B and therefore, the time of Prabhākarakīrti cannot be later than A.D. 1100.

1 अस्तवाग्निज्ञं देवीमृगुः ज्योति च. For other details see Supra, p. xiv.

Cordier : op. cit. p. 373.  
8 Ibid p. 357.
31. Prajñāpālita. (No. 28.)

This author wrote a large number of sādhanas and the following among others are preserved in translations in the Tibetan Tangyur 1:

1. Raktayamāri karmāvalī sādhana cintāmaṇi.
2. Ratipriyā sādhana.
3. Yakṣa naṭanaṭi sādhana.
4. Yakṣini pārthivī lakṣmi sādhana.
5. Yakṣa Nandikara sādhana.
7. Piḍana mahāyakṣasenāpati sādhana.
8. Śrí Candradevi nāma sādhana.
10. Ratnamālā.
11. Nāgī sādhana.
15. Subhagā sādhana.
17. Ratirāga sādhana.
18. Aparājita nāma sādhana.
19. Adhijayājitā sādhana.
20. Purnabhadra sādhana.
22. Śrī Jayasundari sādhana.
23. Vimalasundari sādhana.
24. Piśāca Pilupāla sādhana.
27. Piśāca Kṛṣṇasāra sādhana.
28. Piśāciśāna sādhana.
29. Ālukā nāma sādhana.
30. Alaguptā nāma sādhana.

He is sometimes styled as Ācārya in the Tibetan Tangyur. Prajñāpālita appears in the Sādhanaamālā as the composer of a solitary sādhana of Hālāhala which is found only in MS. Ab. From the concluding verse it may be surmised that he accepted one Maṇjughoṣa as his guru. In the sādhana a long Dhārāṇī of Hālāhala is a distinguishing feature.

32. Ratnākara Śānti. (No. 110.)
cir. 978–1030.

He should be distinguished from Ratnākara the author of the sādhana No. 73, as there are no grounds to suppose that they were one and the same person. The following works are attributed to Ratnākara Śānti in the Tibetan Tangyur 1:

1. Khasamā nāma ṭīkā.
2. Hevajra-paṇḍikā (Muktikavali nāma).
4. Bhrama hara nāma sādhana.
5. Sahaja rati saṃyoga.
6. Sahaja yoga krama.
10. Śrī sarva rahasya nibandha pradipa.
11. Pratisarā-rajakāka-lekhopāya.

1 loc. cit. app. p. 55.
13. Vajratārā sādhana.
15. Mahāmāyā sādhana.
16. Śrī Kṛṣṇayāmārī mahātāntarāja-pañjikā-ratnapradipā.
17. Abhiseka-niruktī.

He is styled as Ācāryya and Mahāpaṇḍita. He is also known by the name of Śānti only. In the Sādhanamālā his name appears as the author of a sādhana devoted to the worship of Vajratārā and containing a large number of applications of the mantra of Vajratārā: Om Tāre tattvatre ture svāhā. All these applications refer mostly to the enchantment of women and similar other purposes. In another sādhana of an anonymous author, probably composed by one of his discipes, his name is mentioned in connection with the diffusion of the worship of Trailokyākṣepa, a form of Heruka (page 474).

Ratnākara Śānti was a fairly well-known scholar and he is said to have been in charge of the Eastern gate of the Vikramaśīla monastery. King Mahipāla I (A.D. 978–1030) Dīpāṅkarā Śrījñāna, Avadhūtipā or Advayavajra, Prajñākaramati, and Nāropa were all his contemporaries.¹

33. Ratnākara, (No. 73.)

cir. 1100 A.D.

He should be distinguished from both Ratnākara-śānti and Ratnākara-gupta whose names are separately mentioned in the Tangyur where separate sets of books are ascribed to their authorship. In the Tibetan Tangyur the undernoted works are attributed to him.²

1. Nairātma sādhana pauṣṭika nirdeśa.
2. Śūnhanā-sādhana.
3. Trailokyavaśāṅkara Lokesvara-sādhana.
4. Padmanarītisvara-sādhana.

He is styled as Ācāryya, Paṇḍita and Mahāpaṇḍita. He appears in the Sādhanamālā as the author of a sādhana of Alimanmatha also known as Bhṛgūgānāḍa who is regarded as a form of Maṇjuśrī as well as Heruka. At the end of the sādhana a couplet in vernacular appears and from Rayanāṃkarena raśiam we understand that he was its author.

The sādhana is found in MS. B and therefore the author cannot be later than 1100 A.D.

34. Ratnākaraguṭa, (Nos. 2 and 255).

cir. 1100 A.D.

He should be distinguished from Ratnākara and Ratnākara Śānti as they seem to be different persons. In Tangyur the following works are attributed to Ratnākara-gupta¹:

1. Ārya Maṇjuśrī Nāmasaṅgiti-pañjikā saṅgraha.
2. Trisamayasādhana.

He is styled as Mahāpaṇḍita. His name appears in the Sādhanamālā twice as an author of the Trisamayarāja sādhana as also for the sādhana of Sambara. In the first he gives elaborate directions and rules of discipline to be observed by all followers of the Trisamayarājatantra, though in the second the author talks of things which pertain to the highest class of Yogatantra which cannot be practised without the assistance of Śaktis.

¹ See Supra § 4, p. xci. Also P. N. Bose, Indian Teachers, p. 55.

¹ Ibid. p. 72.
INTRODUCTION.

The sādhana of Sambara is found in MS. B and therefore the author cannot be later than A.D. 1100.

35. Raviṣupta (No. 79).

The name of the author is not mentioned in the Tibetan Tangyur, but he appears in the Sādhanamālā as the author of a short sādhana where directions are given for miraculously increasing knowledge by muttering continuously the Bijamantra of Mañjūsri which is Ḫaṃ. Nothing tangible, however, is known about him.

36. Śabarā (Nos. 185, 235).

cir. A.D. 657.

Śabarapāda who is styled in the Sādhanamālā as a Siddha (one who has attained perfection) is represented in the present work as the author of S. 185, and he seems to have been the originator of the Vajrayogini cult where this particular deity with red colour is worshipped as we understand from the colophon of the sādhana No. 235. In the Tibetan Tangyur he has several names such as Śabarī, Śabarīśvara or Sabareśvara. He is one of the eighty-four Siddhas famous in Buddhist Tantraism, and the authorship of the following works is attributed to him in the Tibetan Tangyur:

1. Vajrayogini sādhana.
2. Kūrmapādasiddhi sādhana.
3. Āryanilāmaharadha Vajrapānirudra-trivīnī tānam tantravṛtti.
4. Śiṣyānugrahavidhi.
5. Vajrayoginyabhiseka saṃkṣepa.
7. Śunyatā drṣṭī.
8. Adhiṣṭhāna Mahākāla sādhana.

37. Sahajavitāsā (Nos. 183, 231).

Only three works are attributed to this author in the Tibetan Tangyur:

1. Samasta mukha praveśa raśmi vimaloṣṇīṣṣa-prabhāsā sarvataḥāgata hṛdaya samayā vilokinī nāma dhāraṇī-vivṛtī.
2. Śrī Heruka sādhana.
3. Hevajrodhava Kurukullā sādhana.

He is sometimes styled as Mahācāryya. Sahajavitāsā appears in the Sādhanamālā as the author of two sādhanas, one for the worship of Kurukullā and the other for that of Nairātma. In the first sādhana he gives two ślokas in vernacular describing Mahāsukha. It appears probable that he followed the Hevajra Tantra.

38. Saṅghadatta.

cir. 1075 A.D.

Saṅghadatta’s name is mentioned in the sādhana No. 154 composed by his son Kula or Kuladatta in the praise of Prajñāpāramitā. He was very probably an

---

1 loc. cit. app. p. 86.
2 loc. cit. app. p. 96.
author of no consequence as his name is not to be found in the Tibetan Tangyur. His son Kuladatta however outshone his father by composing a fairly large number of important books.

Kuladatta’s sādhana is to be found in the MS B. and therefore he cannot be later than A.D. 1100. Saṅghadatta’s time, therefore, can be placed in cir. 1075 A.D.

39. Saraha.

cir. A.D. 633.

The name of this author appears in the two Sādhanas for Rakta Lokeśvara. These Sādhanas were very probably written by one who followed Saraha’s teachings or belonged to his school.

In the Tibetan Tangyur the undermentioned works are attributed to Saraha:  
1. Śrī Vajrayogini sādhana.
2. Kāyakośa-amṛtavajraṭīkā.
3. Vākkośarucirasvaravajragitā.
4. Trailokyavāsāñkaralokeśvara sādhana.
5. Cittakośa Ajavajragitā.
7. Śrī Buddhakapāla nāma maṇḍalavidhi krama-pradyotana.
8. Śrī Buddhakapāla sādhana.
9. Śrī Buddhakapālasya pañjikā Jñānavatī nāma.
10. Dohākośagiti.
11. Tattvopadeśa-śikharadohāgiti.
12. Dohākośa nāma caryāgiti.
15. Svādhiṣṭhāna-krama.

1 loc. cit. app. p. 94.

17. Mahāmudropadesavajraguhyagiti.
18. Dvādaśopadeśa gāthā.
19. Dohākośa nāma Mahāmudropadeśa.

He is styled as Ācāryya, Mahācāryya, Siddha, Yogī, Mahāyogī, Yogīśvara, Mahābrāhmaṇa, Mahāśavara, etc.  

40. Śāśvatavajra (No. 101).

cir. A.D. 1100.

Śāśvatavajra is well-known as a great author and the following works are attributed to him in the Tibetan Tangyur:

1. Śrī Samvara-vṛtti tattvaviśāradā.
2. Samvara Luhipādābhisamaya vṛtti.
3. Tārāsādhana.
5. Āryogratārā sādhana.
8. Ekajaṭā-tārāmatiwardhana.
9. Tārādevī pañca sādhana.
11. Pṛṣṭhacakra.
12. Tārāghyā sādhana.
15. Ādarāparaśāda nāma Tārabhaṭṭarikopadesa.

He is styled as Ācāryya, and Mahāpaṇḍita. He is mentioned in the Sādhananamāla as the author of three Sādhanas: one refers to the worship of Mahācinatārā while the two others refer to the worship of Cakrasamvara, the hero of the famous Cakrasamvara Tantra.

1 For further details, see supra § 4. pp. xlixvff.

2 loc. cit. app. p. 98.
The first Sādhanā which is in verse appears in the MS. B and therefore, the time of Śāsvatavajra cannot be later than cir. A.D. 1100.

41. Sarvajñāmitra.

cir. 1050 A.D.

In the Tibetan Tangyur there is none who is styled as Sarvajñāmitra but there is one with a similar name, Sarvajña-śri-mitra. In the Sādhanamālā Sarvajña-mitra is associated with a Sādhanā (S. 109) of rather a peculiar deity by name Sragdharā, and in the Tangyur Sarvajñaśrīmitra stands as an author of certain stotras in the praise of the same deity Sragdharā. It is therefore, highly probable, if not certain that the two names represent one and the same person. In the Tangyur he is credited with the following works.¹

1. Sragdhārastotra.
2. Āryatārā Sragdharā-stotra.
3. Devitārā kuvākyādhyēṣanā nāma stotra.
4. Āryatārā sādhana.

He is styled as Ācāryya, Mahāpandita, Mahāyogi, Brāhmaṇa, Mahācārya, Siddhācārya, Mahopādhyāya, etc.

In the Sādhanamālā he is mentioned as the author of a Sādhanā written wholly in verse for the worship of Vajrasarasvatī. The whole Sādhanā shows the author’s mastery over the language and brings forcibly to the mind of the reader that he was a great adept in the art of versification. This Sādhanā appears in the MS B and therefore, the author cannot be later than cir. 1100 A.D.

42. Śrīdharā (No. 161).

cir. A.D. 1100.

In the Tibetan Tangyur he is credited with the undermentioned works²:

2. Śrī Yamārītantra-pañjikā Sahajāloka.
4. Kṛṣṇayamārīmaṇḍalopāyikā.
5. Vajrasarasvatīstotra.
6. Mahiśānāsnyā sādhana.
7. Raktāricatulśaktiprthak sādhana.
8. Raktayamārī samādhiḍvidhi.
9. Raktayamārī balividhi.
10. Svacittodhva-saṁkrāmanopadeśa.
11. Deviprabhādharādhiṣṭhāna.
12. Raktayamārī maṇḍalopāyikā.
13. Raktayamārīyadhiṣṭhāna kramopadeśanā.
15. Raktayamārī sādhana.
16. Āloka-caturaṭikā.
17. Raktayamārī mantra saṅgraha.

He is styled as Ācārya, Mahāpaṇḍita, Mahāyogi, Brāhmaṇa, Mahācārya, Siddhācārya, Mahopādhyāya, etc.

In the Sādhanamālā he is mentioned as the author of a Sādhanā written wholly in verse for the worship of Vajrasarasvatī. The whole Sādhanā shows the author’s mastery over the language and brings forcibly to the mind of the reader that he was a great adept in the art of versification. This Sādhanā appears in the MS B and therefore, the author cannot be later than cir. 1100 A.D.

43. Sujanabhadrā (Nos. 66, 296).

cir. A.D. 1100.

Sujanabhadrā’s name appears in the Tangyur catalogue more or less as an insignificant author and only one Sādhanā is attributed to his authorship.¹

¹ Cordier P: op. cit.
INTRODUCTION.

In the Śādhanamālā he stands as an author of two Śādhanas, one for Vāk, a variety of Mañjuśrī, and the other for Jambhala. From the first it can be easily seen that he possessed rare powers of composition and of versification and his language is always sweet, melodious and forcible. The Vāksādhana appears in the MS B and therefore, he cannot be placed later than cir. 1100 A.D.

44. Sumatibhadra (No. 306).

In the Śādhanamālā only one Śādhana of four lines for the worship of Mahākāla is attributed to this author whose name is not expressly mentioned in the Tibetan Tangyur, unless however, he is identified with Sumati or Sumatikirti, but this identification is doubtful.

45. Trailokyavajra (No. 266).

cir. 1100 A.D.

This author is not mentioned in the Tibetan Tangyur but he stands in the Śādhanamālā as the author of a Śādhana which refers to the worship of Bhūtaḍāmara, a fierce deity of the Buddhist Pantheon, who is believed to confer great powers to his devotees. The Śādhana is found in the MS B and therefore, the time of the author cannot be later than cir. 1100 A.D.

46. Vairocana Rakṣita (Nos. 264, 271).


Several Vairocanas figure prominently in the Tangyur list. The Śādhanamālā, for instance, mentions one as Vairocana and the other as Vairocana Rakṣita, and in the Tangyur there is a third Vairocana Vajra. It is, however, quite possible to identify the first two names because the works Vajrabhairava maṇḍalavidhi prakāśa and Dohakoṣa are ascribed in one instance to Vairocana and in another to Vairocana Rakṣita in the Tangyur catalogue itself.¹

The following original works and translations are attributed to Vairocana²:

T 1. Śrīguhyasamājaṭantarājāṭīkā.
T 2. Śukla Vajrayogini sādhana.
T 3. Śrīvajrabhairava maṇḍalavidhi prakāśa.
T 5. Kalpasaptaka vr̥tti.
T 6. Śrī Vajrabhairava sādhana vajraprakāśa nama.
T 7. Dohakoṣa nāma Mahāmudropadeśa.
T 8. Prajñāpāramitāhṛdayasādhanā.
T 9. Raktayamāri sādhanā.
T 10. Mahīśānanasya sādhanā.

He is styled as Guru, Pañcita, Upādhyāya, Pañcita, Mahāpañcita, and Mahācaryā.

In the Śādhanamālā he appears as the author of two Śādhanas: one for Bhūtaḍāmara and the other for Raktayamāri. Vairocana Rakṣita is said to have been a disciple of guru Padmasambhava who went to Tibet to reform the Buddhism of that country when king Khri Sron Ṛde Btan was reigning in Tibet. This king is believed to have reigned between A.D. 728 to 764 and as Vairocana Rakṣita was his contemporary he must have flourished in the second and third quarters of the 8th century.³

47. Virūpakṣa (No. 312).

This author’s name does not appear in the Tangyur Catalogue unless of course he is identified with the

¹ See loc. cit. opp. p. 85.
² Ibid. p. 85. T indicates works translated by him.
³ P. N. Bose: Indian Teachers in Indian Universities, p. 42.
Siddhācāryya Virupākṣa nicknamed Virupa who stands as an author of the following works:

1. Cehinnamunḍā sādhana.
2. Uḍḍiyāna śrī yogiyojini svayambhū sambhoga śmaśānakalpa.
4. Raktayamārī sādhana.
5. Balividhi.
6. Prabhāsodaya krama.
7. Śunīsprapaṭica tattvopadeśa.
8. Yamārī yantrāvali.
10. Śrī Virūpapāda caturaṣṭi.
11. Dohakoṣa.

He is styled as Mahācāryya, Yogiśvara, and Mahā-yogi. In the Sadhanamālā he appears as the author of the last Sādhana which refers to the worship of a very furious form of Mahākāla with eight faces sixteen arms and four legs. In the Sādhana a whole Manḍala of Mahākāla with attendant deities is described in detail and numerous applications are mentioned of the mantra of Mahākāla for a variety of purposes beginning from relieving the pain of a woman in labour and ending in the scaring of animals. Virupākṣa was a native of Tripurā and wrote many songs in his vernacular some of which are published in the Baudhā Gān O Dohā.

§ 8. Vajrayāna Deities.

(i) Their significance.

The deities of the Vajrayānists are all manifestations of Śūnya. Advayavajra says in a very characteris-
tic stanza that the deities are nothing but manifestations of Śūnya and are by nature non-existent, and whenever there is manifestation it must be Śūnya in essence. In the Sadhanamālā the process of evolution of deities from Śūnya is explained in another very interesting stanza which is also found in one of the works of Advayavajra. The process of evolution has four stages: the first is the right perception of the Śūnyatā or voidness, the second is its connection with the germ syllable, the third is the conception of an icon and the fourth is the external representation of the deity. This statement which occurs both in the Sadhanamālā and in Advayavajra is a very strong argument against the theory that later Buddhism was nothing but gross idolatry. This shows on the other hand that their conception of godhead was philosophically most profound, a parallel to which is scarcely to be met with in any other Indian religion.

Occasionally the Sadhanamālā gives us information as to the residence of the Vajrayāna deities and as far as it can be gathered from some stray references we can definitely say that the abode of these gods was in the Akaniṣṭha heaven which is the topmost of the Rūpa heavens.

As has been pointed out before, the deities of the Vajrayāna system represent the Śūnya and they are Śūnya in essence with the three elements Śūnya, Viṃśāna and Mahāsukha. They are rather the voluntary mani-

---

1 Advayavajrasahasāghraha (GOS), p. 51.
2 op. cit. p. 50.
3 pp. 47, 64.
festations of the Śūnya in accordance with the Bijamantratas uttered by the worshippers, with an appearance suitable for the function he has to discharge. In the Sādhanaṃalā in one instance while characterising Mañjuśrī it gives us a piece of very important information and calls him as equal to all Tathāgatas who are none but the five Dhyānī Buddhas. This implies that the deity is an embodiment of the five Skandhas over each of which one Dhyānī Buddha presides, such as Aksobhya for Vījñāna, Vairocana for Rūpa, Ratnasambhava for Vedāṇa, Amitābha for Saṃjñā and Amoghasiddhi for Saṃskāra. When one element among the five predominates the deity is considered to be the emanation of that Dhyānī Buddha who presides over the element in question. When such deity is represented in art he bears on his head the same Dhyānī Buddha and is considered as his offspring and as belonging to his family. The five Dhyānī Buddhas are generally represented on the aureole over the head of the principal deity.

(ii) Their appearance.

It may be noticed that the Sādhanaṃalā is very particular in having a colour applied to all the deities. This colour has a deep significance and is a thing which should not be passed over unnoticed. The Dhyānī Buddhas, it may be remembered, have each a different colour and they preside over one or the other of the Skandhas, also five in number. The deities emanating from each of these five Dhyānī Buddhas constitute the family of each. Ordinarily the whole family of a parti-
cular Dhyānī Buddha should have the same colour as that of their spiritual father. Thus the family of Aksobhya, the embodiment of Vījñāna Skandha, should have the blue colour because it is the colour of the Dhyānī Buddha Aksobhya. This is, of course, the general rule but numerous exceptions are also met with. Take, for instance, a deity, who is very popular and has the power to grant success in a variety of protective and destructive rites. The deity cannot have the same colour in all the rites because the difference in rite demands a difference in form and colour, posture, and so forth.

In the Sādhanaṃalā it is said that the colour of the deities vary in accordance with the functions they have to discharge but we refrain from saying more on the point as details such as these should be learnt from the Gurus and the comprehensive Tantras because these are beyond the scope of the Sādhanā.

It may be frequently seen from the text of the Sādhanaṃalā that the deities sometimes, present a very fierce appearance and are invoked in terrible rites such as for the destruction of men (Māraṇa) and their houses (Uccāṣaṇa) and, so forth. This, perhaps, the authors of Sādhanas considered incompatible with the theory of compassion and a few indirect explanations to clear up the point are not wanting in the Sādhanaṃalā. Two characteristic passages are quoted below, one with reference to the fierce form of Yamārī and the other in respect of Ucchusma Jambhala:

1. Śrīmantaṁ antāḥkaruṇāmaṁ tarṣaṁ
   Sattvārthahetor vahīvroletarpam

---

1 p. 117 सत्त्वार्थतत्त्वसमक्षी तस्मानमनाम् इति.
2 Jñānasiddhi, op. cit. p. 41—
   पत्रिक्षाधिकार्यरूपम् पत्रिक्षारूपम् जिवितम् इति.
   भाषी श्रीवस्तिमास्थापनम् दुःखद्विषाधिकार्यम् समजः
also Sādhanaṃalā, पत्रिक्षाः पत्रिक्षाधिकार्यरूपम् भाषा दिये; p. 391 पत्रिक्षाधिकार्यरूपम् ध भाषा दिये.

---

1 See for instance the details prescribed for the different rites in which Yamārī is worshipped with different attributes, p. 533 ff.
2 p. 556, कस्मनुभूत्यत च न कस्मसशास्त्रस्यत् यथा
   गुणसंकल्पस्य चित्तं श्रवणशिवायवः
also p. 305, कस्मनुभूत्यतम् गुणसंकल्पश्च यथा इति.
   p. 532, राजस्मिन्दिकलं च यथा कस्मनुभूतम् च यथा
INTRODUCTION.

Nātham Yamārim praṇīpatya mūrdhṇa
Likhāmi tatsādhanam iṣṭahetoḥ.¹

"After making my obeisance by my head to Lord Yamāri who is of dignified appearance, internally compassionate but externally terrific for the good of all beings, I write this procedure of worship for the benefit of all."

2. Dāridryaduḥbhaḥatamānasānāṁ
kā cittavṛittiḥ Sugatasya kṛtteḥ
Ataśca kopād iva Jambhalo' sau.
Ucchūṣmarūpaṁ bhayadām cakāra.²

"People who are stricken down with the misery of poverty what desire can they have for the rites laid down by Sugata? It is for this reason it seems that Jambhala in his anger assumed the terrific form of Ucchūṣma."

Mahākāla is another very terrible deity with terrible appearance and is invoked to discharge terrible functions. Neither his appearance nor his functions are in keeping with the doctrine of Karuṇā or compassion. But a very excellent explanation to clear up the point has been offered by the author of the Śādhana. He says:

Acāryya yaḥ sadā dveṣī kupito ratnatreya'pi yah
Anekasattvavidhvaṁśi Mahākālaena khādyate.³

"One who is persistently a hater of the preceptor and is adversely disposed towards the three Jewels (Buddha, Dharma and Saṅgha) and immolates many animals is eaten up raw by Mahākāla."

Now in a case like this we can easily understand that the conception of the fierce form of Mahākāla is quite in keeping with the doctrine of Compassion because such a man is incorrigible and he alone and un-

---


accompanied does harm to many beings, and a mischievous man like him ought to be removed by a fierce deity like Mahākāla for the good of many. We do not see however the necessity of eating the poor offender raw unless of course it is assumed that his mental condition will change in the next birth by undergoing a transformation in the compassionate stomach of Mahākāla.

(iii) Buddhist worship and idolatry.

Idolatry means worship of idols. It has many drawbacks but it is very useful for society as a whole. The formless abstract and unseen power which we characterise as God is a thing very difficult to be conceived even by great ascetics, not to speak of the common people, who have no idea as to what attributes God actually represents. If, of course, as we generally do, through the medium of images, we can make the mass believe in the great unseen power and his unbounded compassion for suffering humanity and make them fear sin and love piety, then we must necessarily admit that idol worship is fraught with great utility and is of great social service. But that is no reason why we should call idol-worship scientific unless we can definitely prove the actual possession of the image by God when a few apparently meaningless Mantras are uttered for the alleged infusion of the image with life. This is indeed very difficult to believe in this scientific age, and it is one of the reasons why image worship has been characterised as grossly superstitious, and the image worshippers as idolators. Idol worship has its utilities in its own sphere and has in India been considered as a necessity from very ancient times. But on the ground of public utility as such it can have no scientific value because we have never authoritatively known that a deity ever actually entered into an image.
prepared for the purpose. The Hindus worship idols in this way and believe that their Mantras can infuse the image with life and therefore they are for all intents and purposes idolaters.

The Jains regard the images as remembrancers (smārakas). By seeing the images of the Tīrthaṅkaras they call to mind their noble lives, good deeds, their lofty preachings and high ideals, and to their memory they offer various articles of worship, in token of reverence. Their idol worship is not exactly what is known as idolatry in so far as these Tīrthaṅkaras are concerned, but the moment they leave this sphere and offer objects of worship to hypothetical beings such as the Yakṣas and Yakṣinis with four faces and eight arms and with strange vehicles, they are relegated to the sphere of idolatry, for here also we cannot prove that these strange creatures ever existed on the face of the Earth.

But the Buddhist mode of worship as can be seen from numerous Śādhanas in the present work is entirely different from that of the Hindus or of the Jains. To the Buddhist the external world has no existence, the body with the sense organs are unreal; the real noumenon is only Śūnya which together with Karuṇā, constitute the Bodhi-citta. The Bodhi Mind then is also a reality; in fact it has the same reality as that of Śūnya, and beyond the mind there is nothing in the external world. The body as such being external does not exist and it has no reality. This is the conception about the mind and the external world in the Vajrayāna. To the followers of Vajrayāna, therefore, how can there be reality in an image, a grossly external object, to which worship may be offered. The Vajrayāna theory of godhead is so peculiar and had such successive stages of development traceable through Buddhist literature for several centuries that when-

ever similar conceptions or theories are met with in the literature of other sects we can easily put our finger on them and characterize them as borrowed from the Vajrayāna.

Bodhisattva after following the prescribed procedure according to the instructions of the Guru or according to the Śādhana should regard himself as nothing but as a chain of momentary consciousness full of compassion for suffering humanity, and invoke the aid of Śūnya the ultimate reality with the three elements, Śūnya, Vijñāna and Mahāsukha. This aid can only be invoked when the Bodhi Mind of the Bodhisattva is also identified with the Śūnya; and only when this is done, the Śūnya responds. In accordance with the Bijamantra or in accordance with the purpose for which the aid of the Śūnya has been invoked, the Śūnya transforms itself in the form of a divinity with which the Bodhi Mind is identified. When the commingling of the Bodhi Mind with the deity takes place, the former develops great power, and is able to do the work for which the deity has been invoked until he is dismissed from the mind with the proper formula. A glance at the list of deities and the aims and objects of the Vajrayānist will show how many multifarious duties the Śūnya had to perform and into how many forms it had to transform itself.

It can indeed be pointed out that because a large number of images of gods and goddesses of the Vajrayāna Pantheon were made and subsequently discovered from under the earth, therefore the Buddhists must be considered as idolators. Against this we can point out that it is not an easy task to conceive the outward appearances of gods and goddesses of an extensive Pantheon for the purpose of meditation, without the help of images or pictures, and it is in order to supply this
most important aid to the numerous worshippers that innumerable images had to be carved out of stone. We have also evidence that pictures were painted for the same purpose and even now in Nepal the Vajrācāryas keep a large stock of paintings and pictures of numerous deities for their numerous clients. It must be definitely understood that an attempt is here made to represent the case of the Buddhist with regard to the charge of idolatry occasionally levelled at them. From a study of their literature we can definitely proclaim that Vajrayāna was no idolatry but if some ignorant lay disciples in imitation of the Hindu and Jain customs throw a few flowers at the feet of an image need not impugn the pure doctrine of the Śāstras.

(iv) Hindu gods versus Buddhist gods.

The Vajrayānists displayed a great hatred towards the gods of the Hindu religion and a large number of remarks made by a number of Vajrayāna authors on the Hindu gods in the Sadhanamala fully bears us out. They were not only hostile to the Hindu gods but their hostility towards the Hindu gods prove further that they had a great hatred towards the members of other religions also. This fact was for the first time pointed out in the Indian Buddhist Iconography but it met with violent criticism from eminent scholars especially from the famous art critic, Dr. A. Coomarswami of the Boston Museum who did not relish the idea mainly on the ground of sentiment. This has necessitated further comment on the point and we shall here enumerate a number of passages from the body of the text from which it will be possible to judge whether we were not justified in saying that the Vajrayānists displayed great hatred towards the gods of the Hindu faith. Dr.


Coomarswami maintains that the Brahmaśiras which is carried by a number of gods of the Buddhist Pantheon has a very deep spiritual significance. This of course sounds very ingenious but is a little out of point, and uncorroborated by facts. It shows nothing but that the Buddhist gods are so powerful that they destroy the Hindu gods and carry their heads in their hands thereby displaying wonderful hatred towards the Hindu gods in particular and Hinduism in general. This can also be proved by various other examples from the Sadhanamala itself. Take, for instance, the description of Hariharaharivahanodbhava, a form of Avalokiteśvara, the all compassionate Bodhisattva, and it will be found that his Vahana or favourite animal is Viṣṇu, the second God of the Hindu Trinity. The latter cannot be mistaken for any other god or thing, because here his own favourite animal, the mythical bird, Garuḍa, is also present. In another place while describing Caṇḍarọṣaṇa the author of the Sādhana says that the god carries the noose in order to bind the enemies who cause sufferings to humanity, such as Viṣṇu, Śiva, Brahmā who are terrified by the raised index fingers of the god. Further on, in the same Sādhana the author says that Caṇḍarọṣaṇa should be conceived as looking towards the miserable people who are subjected to constant revolution in the cycle of existence by the wicked gods such as Viṣṇu, Brahmā and Śiva and Kandarpa the god of love. By Caṇḍarọṣaṇa’s intervention the hosts of Māras who are terrified, weeping, nude, with dishevelled hair, hopeless and in despair, are hacked to pieces with the sword. Caṇḍarọṣaṇa gives their life back and places them near his feet so that they may perform pious duties in
future. Further on, while enumerating the benefits that accrue from the worship of Mṛtyuvañca, Tārā the author says that the worshipper conquers death as though emancipated, and even the ends of his hair cannot be destroyed by Hindu gods like Brahmā, Indra, Viṣṇu, Moon, the Sun, Śiva, deities of the quarters, Yama and Manmatha. Again, while describing Mārici the principal Hindu gods are brought to the humiliating position of making obeisance to Mārici. Some of them are actually trampled under her feet while others obey her orders like her servants. In another place the author of a Sādhana says that the ascetic who pleases the goddess Kurukullā, to him Brahmā, Rudra, Indra Nārāyaṇa and others come and meet his wants whatever they may be, like servants. While describing Vajrajvalānalārka he is characterised as trampling under his foot not only Viṣṇu but also his consort Lakṣmī. Bhūtaḍāmara is described as one who is an expert in destroying the pride of Indra, Brahmā, Kuvera and others. Ucchusma Jambala is described in one place as pressing Kuvera under his feet so that he vomits blood (or jewels). The severed head of Brahmā is carried by Mārici, Vajrasarasvati, Prasannas tārā and several others. Trailokyavijaya trample-

upon the head of Śiva and the bosom of Gaurī who lie on the ground in opposite directions. Prasannatārā is described as trampling upon Indra and Upendra and pressing Rudra and Brahmā between the two. Para-māśva is described as four-legged and as trampling with the first right leg on Indraṇī and Lakṣmī, with the second Rati and Priti, with the first left Indra and Madhukara, and with the second Jayakara and Vasanta. While describing the merits and advantages to be gained by worshipping Hayagrīva the author of a Sādhana holds before us an exceedingly attractive prospect but not without calumniating Hindu gods. It says, when perfection is attained in this Sādhana the ascetic goes to the Vidyādhara land and enjoys all sorts of pleasures; Devendra becomes his parasol bearer, Brahmā his minister, Vemacri (Kārtikeya) his general, and Hari his gate-keeper; all the gods flock together; Śāṅkara, the nubile preceptor, lectures on the different virtues, and so forth. Aparājita is described as a goddess whose parasol is raised over her head by wicked and mischievous gods, like Brahmā and others.

Now the above are a few among many instances where Hindu gods are insulted and made subservient to Buddhist gods. But these are instances met with in writing; in practice also they did the same. A large number of images were carved by the followers of Vajra-yāna where the Hindu gods were represented in stone and in pictures as humiliating by Buddhist gods. Readers who are interested in the subjects may refer to our remarks in the Indian Buddhist Iconography on page...
162 and the respective plates referred to therein. From the above let us hope that our critics will be able to derive ample materials for revising their opinion with regard to the relation of later Buddhism towards Hinduism and Hindu gods and not lightly throw overboard well-considered opinions as though suggestions of a "Victorian Missionary." No matter what attitude earlier Buddhism might have shown to the Hindu faith, the later Buddhists maintained an aggressively hostile attitude against Hinduism and the Hindu pet theories of emancipation and this is conclusively proved by a very interesting passage in the Cittasodhana-prakarana¹ of Āryadeva. The passage in question contains a scathing indictment of the Hindu belief that bathing in holy places can confer merit and proves its futility in forcible but unequivocal language—

प्रतरक्ष्यि संगाधां वैश ् नाम एविंसर्वति ।
लस्यां ज्यां श्री तीर्थानां तु विनाशाम् ॥
परं यदि मयेव ब्राह्मण जैवनां भावार्था ।
नक्षत्रबिंव विविहारानां महादीर्घां तु का कया ॥
पापचयोदित वानन नैव स्वाहिती विषयः ।
बलो रागावितुबिंधु वृक्षानि तु वैसेविनाम् ॥

"A dog swimming in the Ganges is not considered pure, therefore bathing in holy places is futile for pious men. If bathing can confer merit, the fishermen must be most meritorious, not to speak of fish and other aquatic animals who are always in water day and night. It is certain that by bathing even sin is not dissipated, because people who are in the habit of making pilgrimages are full of passion, hatred and other vices."

1 This work was first brought to the notice of Scholars by MM. H. E. Shastry in JASB, 1898, pp. 117 ff. It was written by the Tāntric Buddhist writer Āyadeva or Āryadeva, but was wrongly attributed to the earlier Āryadeva, the pupil of Nāgārjuna.

§ 9. Iconography.

(1) Importance of the study.

The study of Iconography has revealed certain important facts of primary importance, and here it is proposed to deal with one aspect of the importance of the study of Iconography, namely, how Buddhism, especially Tāntric Buddhism, influenced other religions of India, especially Hinduism. It is well-known that the Purānic pantheon of the Hindus likewise influenced Tāntric Buddhism, which was led to accept such gods as Gaṇeṣa, Sarasvati, etc., as gods in their own pantheon, but the point we want to emphasise here is that in purely Tāntric matters it was Buddhism which took the lead. From the discussion below it will be clear that the weight of evidence is in favour of Buddhism, and that Tāntric Hinduism drew its inspiration almost wholly from Tāntric Buddhism. With the text of the Śudhanamālā in hand it is now easy to track this vexed question.

It is well-known that the Hindus recognize a set of ten Siddhaṃantras with ten deities presiding over them. One of these goddesses is known as Tārā whose Vidyā or Mantra is stated to be: Oṁ Hṛīṁ Śrīṁ Hūṁ Phaṭ. The Hindus claim this deity as their own and in the Tārārahasya of Brahmananda who flourished in the middle of the 16th century and in the Tantrasāra, a still later authority, we meet with the following Dhyāna in which the form of Tārā is given in detail:—

प्रवालोद्वरी घोरां सुखमालाविभूतिनामः ।
खरीं सवासदीं भोमां ब्राह्मचाङ्गां कठीं ।
नवयोगसमावां पशुवालाविभूतिनामः ।
चतुर्पदां कोष्ठिज्ञां महारौं मवप्रदामः ।
खलक्षिणसमातुम-सब्जिनसशुभद्रामः ।
कपालोत्सवः-सवालिसामथिनामः ॥
at the mercy of the imagination of their devotees should lose their universal character and become divided into two sections. As the hostility between these two sections increased, their gods also were represented as possessing hostile nature. Hindu deities thus divided were never known to have any other deity on their heads. This is not in the least necessary for Hindu representation of deities, but why should this Tārā we are discussing have Akṣobhya on her crown? None of the points raised, therefore, is explained according to Hindu traditions.

Let us try to explain the three points with the help of Buddhist traditions. The Buddhists have a deity called Ekajata and the Sādhanas Nos. 100, 101, 123, 124, 125, 126, 127, and 128 all relate to the worship which is offered to this deity who is conceived in a variety of different forms. In the Sādhanaṃālā this deity is variously known as Ugratārā, Mahācintāmākā, Ekajata, Vidyuvijvalakarā, etc. Out of these the form known as Mahācintāmākā agrees in all details with the description of Tārā quoted previously. As regards the second point concerning the ornament of five Mudrās, the Sādhanaṃālā offers a solution. According to a śloka the Buddhists recognized six Mudrās or ornaments all made of human remains representing the six Pāramitās well-known in early Buddhism. It says 1:

कतिल्लिकारिन् रज्ञेन्द्र भस्मस्तं
वष्टे व पारितम् एतत सुग्रामेयं प्रयोगिता ॥

"The Torque, the (two) Bracelets, a bejewelled girdle, ashes and the sacred thread represent the six Pāramitās and are applied in the form of Mudrās."

It might, therefore, be inferred that the adjective पच्चुमतिभित्रिताः stands for "a goddess decked in five orna-

---

1 See for instance, Tantraśāra, Bengali edition, 415 ff.

1 Sādhanaṃālā, p. 489.
ments (made of human bones)" and this explanation is quite in keeping with the form and nature of the deity under discussion. The third point about the goddess having Aksobhya on her head can easily be explained by a reference to Buddhist Iconography. The Buddhists recognize five Dhyāni Buddhas as presiding over the five Skandhas which are responsible for creation. The names of the five are given in the following couplet:

1:—

जिनो वैरोचने खाते रजसमति स्वच च।
वाणितामभोधिदिर्घोमेय्य प्रक्रियति॥

The Bodhisattvas emanate from the five Dhyāni Buddhas, Vairocana, Ratnasambhava, Amitābha, Amogha-siddhi and Aksobhya, and do the work of creation, protection and destruction. All Bodhisattvas and Buddha-saktis emanating from a particular Dhyāni Buddha are required to bear a small figure of the parental Dhyāni Buddha on their heads. In a large number of Śādhanas the deities are described as ब्रजबोधिकुलिनी, वाणिताभविद्यादिकृति, वैरोचनसुभिंडिति, etc., and those who have carefully examined the sculptures of Buddhist deities preserved in different museums must have noticed the very interesting miniature of the parental Dhyāni Buddha appearing on the heads of most of the sculptures.

Thus we can explain all the three points raised in connection with the Hindu deity Tārā by means of Buddhist traditions. Let us now try to find out whether the identical deity can be found in the Buddhist Tāntric literature. In a Śādhana composed by Śāśvata-

1 Śādhanamālā, p. 568.
2 But an absurd explanation of this phenomenon of keeping the figure of Aksobhya on the crown is given in the Tojalatantra:—

चुल्लवसने देवी कालकुट वादिलम्।
चन्द्र देविध देविध बलचोत्सर्वायु।
वीरभद्रिदित्ति वधान् च वधानान्न विनम्।
सत्यम् सुव्रजाम् प्रवर्धितात्॥

वेन शाश्वे सब्याम् तारिकः रम्यते चाद।


vajra we find the description of a deity identical in form and nature as our Hindu deity Tārā. There we read:—

प्राचीरिकोटरा धामे मुक्तिमार्गिद्राम्।
खर्वनकोटरा भौम नीवनरकर्मित्वे।
वामवित्तुकु दिवया चोराट्तुक्कामसुराम्।
सुमहुर्वान्तव्य गाङ्गाभविनायतम्।
रक्षामुखर्वा च वाक्षमसितिव्रं।
नवन्तिशुप्तस्य वशस्वातुविज्ञाम्।
ललितान् महाभोधिम् सर्वशोभिमोहिताः।
वज्रविरिक्रीया सद्युचिंभवविक्रमः।
पिन्नीमृदं भाग्यात् सौतताभविनायतम्॥

This Mahācintāmaṇi also, like the Hindu deity Tārā, presents a fearful appearance with legs arranged in the Pratyālíqha attitude; she wears a garland of skulls, and her face is rendered fierce with protruding tongue and fangs. She carries in the two principal hands the Kārtṛi and the Kapāla, while in two others she carries the sword in the right and the blue lotus in the left. She is decked in five Mudrās and bears the figure of Aksobhya on the crown. Thus the resemblance between the two is clear and complete. It is a pity the time of Śāśvatavajra is not known except that he must be earlier than A.D. 1100, as his Śādhana is to be found in the MS B which was written in A.D. 1165. But fortunately, there is, however, another way of finding out when the deity Ekajata entered the Buddhist pantheon. In the colophon of the Śādhana No. 127 of Ekajata we meet with a remarkable sentence:

"Restored by Ārya Nāgārjunapādu from the country of Bhoṭa."

This fact points to Nāgārjuna as the pioneer to bring to India the worship of Ekajata from the country
and witnessed the same scene as described in the Rudrayāmala. Vāsiṣṭha, as a true follower of the Vedic rites got horrified and was on the point of leaving the job, when there was a mysterious voice from heaven which explained these strange rites as Cīnacāra and asked him to follow the same for the attainment of perfection. Vāsiṣṭha was pleased and eventually came to the Buddha when he was in a deeply drunken state. The latter after hearing him gave Vāsiṣṭha all he desired.

In Hinduism the Rudrayāmala and Brahmayāmala are regarded as Tantras of the greatest authority. The evidence of these two Tantras as well as of the Tārātantra leads us to suppose that this Tārā was worshipped in Mahācāna by the native inhabitants, who professed probably the primitive Bon religion of Tibet and that the Hindus got the Vidyā from the Buddha or in other words from the Buddhists. It is very probably that Nāgārjuna who flourished in the middle of the 7th century, was the pioneer to introduce the worship of Mahācānatarā in India. The Mantra, Om Hrim Strim Hūm Phat, was first invented by the Buddhists and the Hindus quietly took it and found it to be a powerful Charm invariably awarding Siddhi, and that is probably the reason why the Mantra was designated as one of the Siddhamantras.

In this connection it should be borne in mind that the ancient people looked upon the Mantras with superstitious awe and believed that if the Mantra were changed or distorted it would either give no result or

---

1. सती युनिष्ठा: चुल्ल मा भविष्यस्य च चक्ष युक्त: परिष्ठिया।
2. नाथार्य: समध्यका भाषार्य सन्न युज्य: नेवार्य निन्द।
3. मयां भाषाय तथा मात्य चुल्ल मा प्रक्ष्याने च।
produce great harm. Thus, though Ekajata’s name was changed to Tara, her Dhyana was changed from the ungrammatical Buddhist language to grammatical, the Hindus did not change the Mantra, which remained the same. This is a very important factor for all who will take up this line of investigation, because by comparing the Mantras alone it will be possible to detect the common deities in different religions, to trace their origin and to know how they entered into the different pantheons.

Taking the similarity of Mantras as a guiding factor let us proceed to examine another deity who is included by the Hindus in the ten Mahavidya group and who is called by them Chinnamastaka. She is described in the Tantrasara¹ and Chinnamastaka Kalpa² in the following words:—

<table>
<thead>
<tr>
<th>Sridevi</th>
<th>nandikaram</th>
<th>sukhakshamardam</th>
</tr>
</thead>
<tbody>
<tr>
<td>chinnam</td>
<td>kari</td>
<td>yashasvam</td>
</tr>
<tr>
<td>pitam</td>
<td>roopir</td>
<td>prajaparam</td>
</tr>
<tr>
<td>(darshana)</td>
<td>karina</td>
<td>sukhamaalabhirasam</td>
</tr>
<tr>
<td>digmara</td>
<td>mahim</td>
<td>vashalakshitarantu</td>
</tr>
<tr>
<td>garbhalakshita</td>
<td>devo</td>
<td>narmadhrohitimas</td>
</tr>
<tr>
<td>ratnakopendra</td>
<td>va</td>
<td>vijayamuna manjusha</td>
</tr>
<tr>
<td>brinchnlorina</td>
<td>brahma</td>
<td>vaadavasamadhanata</td>
</tr>
<tr>
<td>vrnisini</td>
<td>bhavetas</td>
<td>bhakti</td>
</tr>
<tr>
<td>vrnisini</td>
<td>vishwasam</td>
<td>prakrit</td>
</tr>
</tbody>
</table>

From this Dhyana the principal goddess Chinnamastaka may be imagined to have a very awe-inspiring external appearance. She holds her own severed head in her left hand and from her severed neck issues forth a stream of blood falling into the mouth of the severed head. She is nude, of fierce appearance, with legs arranged in the Pratyadishtha attitude. She wears a garland of heads and carries in her right hand the Kartri, and according to some stands on Rati and Kamā. She is accompanied by two attendants, Dakini and Varnini on the right and the left sides respectively. They are identical in form and appearance and carry the Kartri in the right hand and the Kapala in the left, and drink the blood which issues in a stream from the severed neck of the principal deity.

Now, that we have a definite idea about the form of this powerful goddess from the Hindu sources let us turn to the Sadhanamala and see if we can find a deity identical in appearance and form with the Hindu goddess Chinnamastaka. The Sadhanamala contains the description of a deity who is named Vajrayogini and resembles in all respects the form of Chinnamastaka we have been discussing. There the Dhyana is¹:

<table>
<thead>
<tr>
<th>Sadhanamala</th>
<th>p. 462.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bhairavatantra, Or. Inst. MS. No. 1692, fol. 3b ff.</td>
<td></td>
</tr>
</tbody>
</table>

¹ Or. Inst. MS. No. 4995, fol 309 ff. Quoted from an earlier work called the Bhairavatantra.
² Chinnamastakalpa, Or. Inst. MS. No. 1692, fol. 3b ff.
to the Mantras in question, which are likely to throw decisive light on this point. But unfortunately as much time has elapsed since the introduction of the Vajrayogini cult many copies of MSS containing the ritual of her worship have failed to bring out the original accuracy of the Mantras and the practices. Very probably owing to this, errors and modifications are noticeable in the MSS now extant in the Mantra of the goddess in Hindu literature, but it is still to be hoped that there remains enough to prove that the cult was originally Buddhist.

Quite naturally the Mantra given in the Sādhana-mālā runs as:—

चो चो चो वव्वुक्ताकिनीवे वचवणीवे वचवैरोचनोर्वे हः हः हः

The three चो letters are given to the three deities so also the three हः letters and three हः. The principal deity is called in the Mantra Sarva-Buddhaḍākini, while the attendant to her left is Vajravarṇanī and to her right, Vajravairocani. The prefix “Vajra” shows that the deities belong to Vajrayāna. Thus we can see that the Mantra is the natural consequence of the form of the deity according to the canons of Vajrayāna. The epithet वव्वुक्ताकिनी clearly shows the Buddhist character of the Mantra. In the Buddhist tradition the principal deity is Ḍākini and the companions are Vajravarṇanī and Vajravairocani. In the Hindu literature the principal deity is designated Chinnamastā while the companions are named Ḍākini and Varṇani with the prefix वव्व dropped altogether. But the difficulty arises when we take up the Mantra of the deity as given in Hindu Tantras. Different MSS show different Mantras; the Chhinna- 

\[1\] Oriental Institute MS. No. 4996 fol. 312a.
not to be wondered at if a deity is conceived by the Buddhists as Kāli belonging to the Yogatantra class and in whom all the consonants of the alphabet are deified. In the Yogatantra and Anuttarayogatantra all gods are represented as embracing their Śaktis and feeling the bliss of Nirvāṇa.

Another important fact to be noticed in fixing the origin of deities is their Dhyāna. If the names of the deities end or begin with the word Vajra in ninety per cent. of cases we may rest assured that they take their origin in Buddhism and where gods and goddesses are described as nude and lustful their origin also may be regarded for certain as Buddhist. When deities are described with ornaments of Mudrās representing the Pāramitās and composed of human bones such as चतुर्मुखार्द्धविशेष्यं or चतुर्मुखार्द्धविशेष्या, etc., they may be taken to have sprung from Buddhism. And lastly, whenever gods and goddesses are described as bearing a miniature figure of one of the following deities, Amittābha, Vairocana, Amoghasiddhi, Akṣobhya and Ratnasambhava—on their crown they must be taken to be Buddhist in origin.

**II. Some Identifications.**

How potent the Śādhanas are in determining the identification of images in stone or metal or in paintings, has already been shown by Professor A. Foucher of the Paris University in his two volumes of *Études Sur l’Iconographie Bouddhique de l’Inde* and subsequently by the present writer in his *Indian Buddhist Iconography*. Now that the text of the Śādhanamālā is published it is likely to offer fuller details and render fuller assistance in correcting identifications already proposed in the earlier works on the subject. To show how Śādhanas and images mutually help to explain each

---

1 Oriental Institute MS. No. 4995 fol. 312 a.
2 Oriental Institute MS. No. 1692 fol. 2 b.
other; we shall take up the identification of a few images including some unique specimens from the State Museum and Picture-Gallery at Baroda, and demonstrate the picture correspondence as fully as possible within this limited space.

1. Vājrāsana (Pl. I).\(^1\)

This beautiful sculpture is now preserved in the Indian Museum, Calcutta. The main figure wears the monkish dress of the Buddhists, the Trīkūṭa, with the right arm bare and left covered. The pose of sitting is usual in meditation, cross-legged in the Indian fashion with the soles of both feet turned upwards. The finger tips of the right hand touches the lotus seat in what is called the Bhūmīśparśa mudrā and the left hand rests on the left lap. The seat of the deity is on the double conventional lotus placed on a pedestal supported by three lions and two elephants, showing that the seat may represent a simhāsa or a lion throne. The head of the deity is covered with wavy hair and ear-rings adorn the ears. Behind the head is the circular halo (Prabhāmaṇḍala) over which is seen the effigy of the Bo-tree, the symbol of the Buddha. On the top and on the two sides two Vidyādharas are seen flying in the air, each holding a garland in his hand. The principal figure is accompanied by two more figures, one on either side, in a standing posture. The figure to the left of the principal figure carries a chowrie in the right hand resting against his shoulder, while the left rests against the hip holding the stem of a lotus which appears above. The figure to the right carries in the left hand the chowrie against the shoulder while the right carries very probably a bunch of flowers. Both are richly decorated with a bejewelled tiara, torque, bracelets, armlets and ear-ornaments.

---

\(^1\) From a photo purchased from the Indian Museum, Calcutta.
INTRODUCTION.

In the identification of a few images specimens from the State Museum at Baroda, and demonstrate the case as fully as possible within this.

Vājrāsana (Pl. I). ¹

culpture is now preserved in the utta. The main figure wears the Buddhists, the Trīcīvara, with the left covered. The pose of sitting, cross-legged in the Indian fashion, feet turned upwards. The finger d touches the lotus seat in what is ṣa mudrā and the left hand rests a seat of the deity is on the double laced on a pedestal supported by elephants, showing that the seat vāsana or a lion throne. The head red with wavy hair and ear-rings sind the head is the circular halo or which is seen the effigy of the Buddha. On the top and on idyādharas are seen flying in the arland in his hand. The principal by two more figures, one on either posture. The figure to the left of carries a chowrie in the right handoulder, while the left rests against em of a lotus which appears above. ight carries in the left hand the oulder while the right carries very fowers. Both are richly deco-

¹Based from the Indian Museum, Calcutta.

VAJRASANA (बज्रासन)  
(Indian Museum).
To identify this figure we turn to page 22 of the text of Sādhanamālā and find the following description which agrees completely with the sculpture in question. There we read of a god designated Vajrāsana and described in the following terms:—सोमयात्रासनम् ब्रह्मचारिकम् सम्यकोपलोक्ष्यते अलावसनम् तदुपरि विषयपत्रवृत्तिः वष-पयवस्तिक्षम् वामोक्तक्षिकाकर्मम् भृष्मध्येयदार्शिकाकर्मम् चन्द्रकर्मम् वशायामिति देश देहिणे वे तिः सिद्धिः सुवर्णम् ग्रंथिः सिद्धिः जयादुकु-चारिः पुराणास्मारस्य दिव्यधिकारिः ग्रंथिः पञ्चायानम् दिव्यधिकारिः ग्रंथिः पञ्चायानम् दिव्यधिकारिः ग्रंथिः पञ्चायानम् दिव्यधिकारिः ग्रंथिः पञ्चायानम् दिव्यधिकारिः ग्रंथिः पञ्चायानम् दिव्य�

This Dhyāna shows that the principal figure in the sculpture may be identified with Vajrāsana, and the two companions with Maitreya on the right, and with Lokeśvara on the left. The pose of sitting is called the Vajraparyanya attitude and the posture of the right hand is the Bhūmisparśa mudrā. The description of the image and the description contained in the Sādhana correspond in a way which makes the identification certain.

2. Śaḍakaśṭi Lokeśvara (Pl. II).¹

Here the picture represents a goddess sitting in the attitude of Samādhi, with legs crossed and the soles of the feet turned upwards. The deity is endowed with one face and four arms and is decked with many ornaments, such as the girdle, necklace, bracelets, armlets, ear-ornaments and a richly bejewelled tiara. The eyes are half closed in token of meditation and the whole face presents a peaceful, benign, and graceful appearance. The two principal hands are joined together against the breast in aṇājali. The second right hand carries the rosary while the second left carries a lotus. This metal

¹ From a photo purchased from the Baroda Museum.
figure is a product of the Nepalese art and the execution of the image is of no ordinary merit. From the appearance of the image it looks as though it were about three hundred years old.

For the identification of the image let us again turn to page 29 of the text of the first volume and quote the relevant Dhyāna which is expressed in the following words:

The principal figure presented in the image can thus be definitely identified with Lokeśvara, who is the presiding deity of the famous mantra or viḍyā or formula of the Buddhists Oṃ Maṇi Padme Ḥūṃ consisting of six syllables only. The Lokeśvara here described, therefore, has another name, of Śaḍaika-Lokeśvara. He is an emanation of the Dhyāni-Buddha Amitābha and that is the reason why he has to wear on his crown the miniature figure of Amitābha. But as in art sometimes this super-imposition is made optional no miniature appears on the head of this metal figure. The mudrā of clasped hand is here called the Sarvarājendra-mudrā. Thus from the accurate correspondence of form and symbols, it can be seen how the image and the Sādhana mutually explain each other.

3. Śaḍaika Maṇḍala (Pl. III).†

The word maṇḍala in Tantric usage means a magic circle which contains within it the figures of deities or their symbols in the form of letters of the alphabet or

† From a photo purchased from the Indian Museum, Calcutta.
their geometric figures (Yantra). The mandalas may contain from a minimum of two to a considerable number of deities or their symbols. In the present sculpture three figures of deities are to be seen, though one to the right seems to be much mutilated. The principal figure has all the characteristics of the previous figure identified as Śaḍākṣarī-Lokeśvara. But this time it is accompanied with two other figures and is not alone as in the previous case. The two principal hands are joined together and they rest against the breast. Two other hands hold, the rosary in the right, and the lotus in the left. The lotus, however, is much mutilated but it can be traced by following the stalk which is clearly seen on the stone. The figure to the right of the principal god is entirely broken, but the Sādhana will show what it was and what symbols it had in its hands. The figure to the left, however, is intact and presents a goddess sitting on a lotus in what is called the Virāsana, with one face and four arms showing in the two principal hands the aṅjali mudrā and in two others the rosary in the right and the lotus in the left. To identify the mandala thus presented, and to determine the form and character of the broken figure let us again turn to page 27 of the text where the following description is preserved:

Lokeśvara is here described as four-armed with two hands carrying the rosary in the right and the lotus in the left and showing the aṅjali in the remaining two hands. He is accompanied by Manidhara on the right whose colour, hands and symbols are the same as those of the principal god, seated on another lotus. On a
third lotus is seated Śaṅkṣārī Mahāvidyā who in appearance, colour and symbols in the four hands resembles the principal god. Therefore, on the strength of the Śādhanā we can definitely describe the broken figure to the right of the principal figure on the stone sculpture as that of Maṇidhara, four-armed carrying the rosary in the right hand and the lotus in the left with the remaining two showing the añjali against the breast. It has to be pointed out in this connection that though the principal figure sits in the Vajraparyaṅka attitude, the companions whose forms ought to agree entirely with the principal figure show the Virāsana instead. In Śādhanā No. 11 the goddess Śaṅkṣārī Mahāvidyā is indeed described with the Virāsana, but here her symbols are different from those met with in the present image. Here, however, the different attitude of sitting must be ascribed to the liberties taken by the artist.

4. Khasarpana Lokeśvara (Pl. IV). 1

The image represented is one of the finest the Bengal School of mediaeval art produced and the nature, technique, and execution of the sculpture compare favourably with those of the best specimens of Indian art of any other school. All the figures in the sculpture are well balanced, neatly carved and present a most graceful appearance. The execution of details is excellent and the workmanship is of a very high order. In this image also a maṇḍala is represented with the principal figure in the middle who is accompanied by four figures standing on double conventional lotuses on the two sides. On the arch over the head of the principal figure there are seven niches each containing a small figure. Right on the top is the figure of the parental Dhyāni Buddha who is distinguished further from the other Dhyāni Buddhas by the two attendants appearing on the two sides.

Below and all round the niches, a thick foliage is represented and within this are seen lively figures of monkeys, peacocks and other animals. On the pedestal below are to be found several sacred symbols of the Buddhists.

The principal figure sits on a double conventional lotus with its right leg unsupported and the left resting on the seat. He is profusely adorned with a variety of ornaments, and presents a benign and peaceful appearance with eyes half-closed in meditation. He wears a Jaṭāmukuta and on the crown there is the miniature figure of a Dhyāni Buddha represented in the Samādhi mudrā.

In the right two more figures appear, one in a sitting and the other in a standing attitude. The standing figure represents a goddess with the blue lotus in the left hand. This figure has also a calm and peaceful appearance and the mode of standing has a grace of its own. The sitting figure represents a male deity, with ornaments and a tiara and hands clasped against his breast and a book in the left arm-pit.

There are similarly two figures to the left of the principal deity, one in a sitting and another in a standing attitude. Here also the sitting figure represents a god and the standing figure a goddess. The sitting figure has a fierce countenance with bare fangs and eyes rolling in anger. It carries a mace in the left hand and shows a corpulent belly. The standing figure represents a goddess with one face and four arms, showing the namaskāra mudrā, and the rosary in the two right and the Tridiṣṭi and the Kamaṇḍalu in the two left hands.

For the purpose of identifying this sculpture with the principal and the attendant deities let us again turn to page 43 of the Śādhanāmālā where we have the following

1. From a photograph kindly supplied by Mr. R. D. Banerjee, M.A.
description of Khasarpaṇa Lokesvara with four attendant deities:

When this description is compared with the description of the sculpture given above it will be seen that they correspond most remarkably. And as a result of this we can identify the principal deity as Khasarpaṇa, one of the many forms of Lokesvara—an emanation of Amitābha, whose effigy appears on his crown in the sculpture. Though the right hand of the image is broken we can definitely say on the strength of the Sādhana that it showed the Varada or the gift-bestowing attitude. The standing figure to the right according to the Dhyāna is Tārā while the sitting figure represent Sudhanakumāra. The standing figure to the left, of course, represents Bhṛkti as we can assert from her characteristic Kaman-dalu, while the sitting figure represents the fearful god Hayagriva. In the niches of the arch are represented the five Dhyāni Buddhas with Amitābha and his two attendants in the middle, while the two lowermost figures very probably represent the Pretras (like Śucimukha) whom Avalokiteśvara seems to have saved from eternal miseries.

One thing noticeable in this Sādhana is that the principal deity is here described as sitting in the Lalita attitude on a sattvaparyāṇka. The attitude of sitting adopted by the principal figure in letting down the right leg while the left is placed on a pedestal is what is called the Lalita attitude of sitting. What the Sattvaparyāṇka is, is a matter of longstanding controversy. It was pointed out once that the Sattvaparyāṇka may represent the animal seat but Professor Foucher mistrusted this interpretation. From the present image it appears very probable that by sattvaparyāṇka is meant the seat on which are carved the figures of animals other than the lion, because if the lion was there it would no longer be called the Sattvaparyāṇka but an actual Simhāsana.

5. Lokanātha (Pl. V).1

This picture represents the stone image of a god seated on what is called the Ardhaparyāṇkasana attitude with the right knee raised up and the left leg placed on the seat. The figure is exceedingly artistic with a well-balanced body, a round face, pointed and well-shaped, and eyes completely but artistically closed in token of meditation. He wears a Jaṭāmukula, the ear-rings, the deer-skin and the sacred thread besides the bracelets and the armlets. The left hand rests on the seat behind the left thigh and holds the stem of a full-blown lotus which appears above. On the right also a full-blown lotus is to be seen. On the whole the figure presents a most pleasant and mystic appearance and brings to the mind of the observer an atmosphere of serenity and peace.

For the purpose of identification we have to notice the two lotuses on the two sides which are the well-known symbols of Padmapāni, the emanation of Amitābha.

---
1 From a photograph kindly supplied by Mr. Prayag Dayal of the Lucknow Museum.
Lokanātha is that form of Padmapāni in which he may or may not be associated with any other deity of the Khasarpāṇa maṇḍala, such as, Sudhana, Hayagrīva, Tārā and Bhṛkuṭi; but when all the four are present he is to be recognized as Khasarpāṇa. Moreover, Khasarpāṇa generally is described as sitting in the Lalita attitude, but Lokanātha may take any attitude such as the Ardhaparyāṅka attitude in the present figure; even standing figures of Lokanātha are not at all uncommon in art.

The figure represented in Plate XIb from a metal image in the Baroda Museum responds to the description contained in the Sādhanā in as complete a manner as could be expected and shows the Varada Mudrā in the right and holds the stalk of a lotus in his left hand. The lotus to the right in the present figure may be ascribed to the vagaries of the artist and the addition may be due to the desire on his part to have a lotus parallel to the one on the left.

6. Sīmhanāda Lokeśvara (Pl. VII).1

The present picture represents a sculpture of wonderful beauty, and its execution in art is perfect. This can be pronounced to be one of the very best specimens of Oriental Art and represents one of the treasures of the Lucknow Museum. The calm, dignified and mystic expression, the superb grace in the attitude of sitting on a lion, and the beautiful delineation of a well-balanced figure, all contribute to the greatness of the unknown artist who shaped the lifeless stone into this exquisite image. The figure wears the Jaṭāmukuta on the crown and several tufts of hair are shown on the shoulders in the most artistic fashion; it has no ornaments except perhaps

---

1 From a photograph kindly supplied by Mr. Prayag Dayal of the Lucknow Museum.
INTRODUCTION.

rm of Padmapāni in which he may
iated with any other deity of the
dhana, Hayagrīva,
when all the four are present he
Khasarpana. Moreover, Khasar-
cibed as sitting in the Lalita atti-
may take any attitude such as the
tude in the present figure; even
kāṇaṭha are not at all uncommon
sented in Plate XI b from a metal
Museum responds to the description
hana in as complete a manner as
shows the Varada Mudrā in the
alk of a lotus in his left hand. The
present figure may be ascribed to
ist and the addition may be due to
have a lotus parallel to the one

āda Lokeśvara (Pl. VII).¹
re represents a sculpture of wonder-
ceution in art is perfect. This can
one of the very best specimens of
ents one of the treasures of the
The calm, dignified and mystic
ance in the attitude of sitting on
ful delineation of a well-balanced
to the greatness of the unknown
leless stone into this exquisite
ears the Jaṭamukūṭa on the crown
ir are shown on the shoulders in the
it has no ornaments except perhaps

LOKANATHA (लोकनाथ)
(Mahāha).
Plate VI.

Simhānada Lokesvara (Lion-Throne-bearer)

Introduction
the Yajnopavita if it can be called an ornament. The left hand rests on the seat behind the thigh. Probably the stalk of a lotus is held in his left hand and by following the stalk we come to the full blown lotus above, near the left shoulder, and the small sword which appears on the lotus. To the left appears the trident or the trisula on to which a snake is entwined. In the right hand the figure carries a rosary. The seat is on the back of a roaring lion who holds up his head towards the rider in the most life-like fashion.

For the purpose of identification let us refer to page 63 of the present text where the description of a deity similar in appearance is described in the following words:

With the help of this Sādhana we can identify the present image as of Simhanāda Lokesvara because the description of the image and that of the deity in the Sādhana correspond in all possible details. Only in two details, however, the present image does not agree; the rosary carried by the figure in the right hand is not mentioned in the Sādhana, and the lotus vessel containing various fragrant flowers mentioned in the Sādhana does not appear in the image. But in spite of these two discrepancies it is easy to testify to the correctness of the identification.

7. Arapacana Mañjuśrī (Pl. VII).¹

The picture represents a figure with one hand and the tiara broken. It does not present a satisfactory

¹ From a photograph kindly supplied by Mr. N. K. Bhattasali of the Dacca Museum.
impression because of the mutilation. The image is however rich in details and in workmanship but poor in execution. The sunken eyes, a clumsy hand and feminine narrowness of the waist do not redound to the credit of the sculptor. The sculpture, therefore, cannot be designated as a good specimen of art. The central figure, however, is richly decorated with all Bodhisattva ornaments such as the mukuta, ear-rings, torque, necklace, armlets, bracelets, the girdle and the anklets; the upper part of the body is bare though there is a fashionable scarf which can be recognized by the overflowing ends shown on the aureole on both sides. The lower part of the body is covered by thin loin cloth which is rendered most beautiful by means of stripes. The legs are arranged in the meditative attitude like that of Vajrāsana and Śādakṣari previously described. The right hand is gone and it is not possible to say at present what symbol it held. But the left hand which lies against the breast carries a book.

But on the sculpture there are many more figures besides the principal one. Below the lotus seat and on the pedestal in front two figures are seen supporting the seat with all their might; behind them there are figures on the left and the right who represent some unknown devotees or perhaps the donor and his family. But between the two demons there appears a figure as if set up against the lotus seat. Similar figures are also seen to the right and the left of the principal deity and one on the top of the sculpture just above the crown of the principal figure. Besides these four, some more figures, sculptured on the upper part of the aureole behind, are to be seen representing the five Dhyāni Buddhas except Akṣobhya,—the Dhyāni Buddha with the Bhūṣpāsamudrā—whose place has been taken by one of the four mysterious figures surrounding the principal deity in the front and the rear and on the right and the left. All.
INTRODUCTION.

The mutilation. The image is good in workmanship but poor in eyes, a clumsy hand and female waist do not redound to the credit of the sculpture, therefore, cannot be a specimen of art. The central figure is decorated with all Bodhisattva: mukuta, ear-rings, torque, necklaces, the girdle and the anklets; the figure is bare though there is a fashion worn by thin loin cloth which is by means of stripes. The legs are in a meditative attitude like that of previously described. The right is not possible to say at present. But the left hand which lies a book.

Sure there are many more figures below the lotus seat and one figures are seen supporting the four; behind them there are figures who represent some unknown the donor and his family. But as there appears a figure as if seated. Similar figures are also seen left of the principal deity and one just above the crown of the des these four, some more figures, or part of the aureole behind, are the five Dhyāni Buddhas except the Buddha with the Bhūsparśas have been taken by one of the four around the principal deity in the right and the left. All

ARAPACANA MANJUSRI. (अरपचन-मण्डुष्री)

(Dacca Museum).
Buddhakalya (सुद्धकल्य)
these four figures present the same appearance with legs arranged in the Samādhimudrā and carrying a raised sword in the right hand and a book in the left. They all wear ornaments and in other respects resemble the principal deity in appearance and character.

Here also the sculpture represents a Maṇḍala or magic circle and for its identification let us turn to page 118 of the text where we meet with a description of a deity by the name of Arapacana who is accompanied by four minor deities. It runs as follows:

According to the dictum laid down in the Sādhana, the whole sculpture may be identified as that of the Arapacana Maṇḍala. The principal god represents Arapacana Maṇjuśrī, the figure in front Jāliniprabha, the one behind Candraprabha, that to the right Keśini, and the one to the left Upakesīni. The principal as well as the minor deities of the Maṇḍala should present the same appearance and symbols as we find in the Dacca specimen now before us. The Sādhana further says that the principal deity originates from the germ syllable अ, Jāliniprabha from र, Candraprabha from स, Keśini from ञ, and Upakesīni from आ, and this probably accounts for the name of the deity, Arapacana (अरापचन).

8. *Buddhakapāla* (Pl. VIII).\(^1\)

The present image which is now preserved in the Baroda Museum, though coarse in execution is unique in

---

\(^1\) From a photograph supplied by the Baroda Museum.
character from an iconographer's point of view. Here we find that the figure presents a fierce appearance with three blood-shot eyes rolling in anger, distorted face, canine teeth, ornaments made of bones, a garland of severed heads and an attitude of menacing dance. The right leg rests on the pedestal while the left is placed on the right thigh. The hair on its head rises upwards like a flame of fire. The figure is four-armed and in the two principal hands are shown the Kartri and the Kapāla against the breast, and in the two remaining hands it carries the Ğamaru (drum) in the right and the Khaṭyāṅga (magic wand) surmounted with a trident in the left.

In order to identify this figure let us again refer to the text where we find the following description which corresponds with the picture presented in the image now under discussion:

The image, therefore, may be identified with Buddhakapāla who represents a different form of Heruka, the most popular deity of the Vajraŷāna Pantheon. But it must be remarked that Buddhakapāla is described in the Sādhana as associated with his Śakti Citraṣena in close embrace. Images of Buddhakapāla are extremely rare, and probably wherever found will be of the Yab-yum type. The image preserved in the Baroda Museum is peculiar because it represents Buddhakapāla without the Śakti, and as such it is unique.


From the fierce presence of Buddhakapāla let us pass on to the pleasing figure of Jambhala who is repre-

---

1 pp. 501-2.
2 From a photo kindly supplied by Mr. N. K. Bhattasali, M.A. of the Dacca Museum.
sent as a typical land-holder with some financial resistance. The figure presents an easily excitable temperament with a flabby, phlegmatic constitution and a bulging belly, but it is well decorated with jewellery and costly ornaments and dress. The figure is one-faced and two-armed and holds very peculiar symbols in the hands, namely the citron in the right and the mongoose in the left; the mongoose vomits jewels as the result of the pressure exerted by the hands of the master. For the identification of the image let us again open the text where the following description is given of a god who is called Jambhala 1:

*भक्ति व्रत भक्तिव्रत संहोरं विम्बाणप्रयोगे नामज्ञान एवं च*।

The image, therefore, represents the Buddhist god of wealth who is well-known amongst the Vajrayāna ascetics as the deity possessing extraordinary powers of conferring wealth on his devotees. He must have been extensively and eagerly worshipped by the poor ascetics to whom wealth was denied by Providence.

10. *Heruka (Pl. X).* 2

This plate in which a Dacca Museum image is represented shows the figure of a slender, well-built deity dancing in the Ardhaparyaṅka attitude with the right leg placed on the left thigh. The face is rendered ferocious by the gaping mouth, canine teeth, blood-shot eyes and an angry expression. The hair rises on the head in the shape of a flame of fire and forms the back-ground for a tiny little figure sitting on the head. The right hand is broken from the shoulder and the arms together with the symbols have disappeared. But from the marks remaining on the stone it can be seen that the right hand was raised above menacingly in the attitude of throwing

---

1 p. 560.
2 From a photo kindly supplied by Mr. N. K. Bhattasali, M.A.
something. The left hand is also injured but it can be easily inferred from the marks on the stone that it rested against the breast and held something like a vessel. The figure wears a garland of severed heads and ornaments made of bones. From his left shoulder hangs a Khaṭvāṅga with flowing banners and small bells attached to the extremities of the flags. The workmanship of the whole sculpture is simple but expressive, but the beauty is somewhat marred because of mutilation.

To identify this sculpture let us turn to page 469 of the text where we find a description of a god Heruka, which corresponds exactly with the description just given. There he is described as:—

By comparing the two descriptions we can definitely say that the miniature figure on the crown in the sculpture represents Aksobhya; in the right hand which is broken Heruka wielded the Vajra, and in the left hand the Kapāla [full of blood] was held against the breast. The figure wears garments of human skin, and ornaments made of human bones, and the Khaṭvāṅga is composed of bones and a human skull. The garland is made of severed human heads and they are held together by means of guts. Thus the whole sculpture is identified by means of the Sādhana and now it is possible to see how the Sādhana and the sculpture mutually throw light on each other.
In plate XI is represented a metal figure of Heruka preserved in the Baroda Museum. In this figure the hand to the right holds a Kartri instead of the Vajra but in all other respects presents the same features as in the previous figure.

11. Vajrarāga Mañjuśrī (Pl. XII a).

The male figure represented from a metal specimen in the Baroda Museum is a unique and rare specimen from the point of view of iconography. The figure sits on a double conventional lotus in the meditative attitude with the soles of both feet turned upwards. It is fully adorned with costly upper and under garments and rich ornaments such as the tiara, torque, necklace, ear-rings, bracelets and armlets. The hands are placed one upon the other on the lap over which a vessel is placed. The image is not very old and though some serenity of expression has been given to the face, it cannot be other than the product of an ordinary artisan. For its identification see page 157 of the text where the description of a deity is given who is variously referred to as Vāk, Vajrarāga Mañjuśrī, and Dharmāsāṅkha-samādhi.

In the image under discussion the remarkable feature is the Samādhi mudrā and that serves as a distinguishing factor for identification. Amitābha, the Dhyāni Buddha, it may be remembered, exhibits the Samādhi mudrā when represented in art. Nilakanṭha when represented also shows the Samādhi mudrā, and Vajrarāga Mañjuśrī is the third two-armed deity exhibiting the same Samādhi mudrā. The Dhyāni Buddha Amitābha has a peculiar ascetic appearance and dress without any ornaments or embellishments of any sort. Nilakanṭha is

1 From a photo supplied by the Baroda Museum.
2 From a photo supplied by the Baroda Museum.
3 ब्रजसंघीतानि श्रीमद्भागिनीस्य पुराणमार्मिकमभन्तः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवाः प्रभवā
described as completely shorn of ornaments and as accompanied by two serpents. Thus we can say that the present image cannot represent either the Dhyāni Buddha, Amitābha or Nilakanṭha who is another form of Lokeśvara. Therefore, as the image is decorated richly from head to foot it is to be identified with that of Maṇjuśrī who is described as a prince (Kumāra), and always wears costly garments and ornaments whenever represented in stone or metal. The bowl is placed in accordance with an artistic convention current amongst the Nepalese artisans who place the bowl on the hand whenever they exhibit the Samādhi mūdrā in art.

12. Mahattārī Tārā (Pl. XII. b).\(^1\)

This also represents a metal figure of a goddess preserved in the State Museum and Picture-Gallery at Baroda. The figure wears elaborate ornaments and sits on the conventional lotus with one leg placed above the other (paryankaśana). The right hand exhibits the Varada or the gift-bestowing attitude and in the left she holds the stalk of a lotus against the breast. The lotus appears just above the shoulder, but there is another to the right which is placed there in conformity with an artistic convention with favoured parallelism. For its identification we turn to page 176 where a deity by the name of Mahattārī Tārā is described. There we read:

\begin{quote}
तारां ग्राम्यां दिव्यां विलिन वर्तान नामे सनातनोऽवर्गे नराभिषेका-
भूमितां पद्यण्ड्राने प्रवृत्तप्रदानम् प्रणविनवस्त्राः प्रियते ।
\end{quote}

13. Mārici (Pl. XIII).\(^2\)

This picture is the representation of one of the most artistic sculptures now preserved in the Indian Museum, Calcutta. It delineates a goddess standing in the attitude of an archer with the right leg bent and the left

\(^1\) From a photo obtained from the Baroda Museum.
\(^2\) From a photo obtained from the Indian Museum, Calcutta.
straight. The principal figure has three heads out of which, the one to the left, has the appearance of a sow. It has eight arms and ornaments everywhere. In the four right hands the figure shows the needle, the elephant goad, the arrow and the thunderbolt, while the four left hands carry the string, the Ashoka leaves, the bow and the raised index finger with a noose. On the top of the sculpture there is a figure of a Dhyāni Buddha exhibiting the Dharmachakra mudrā. There are five more figures in the four corners with one in the front. Below the figure in the front is the fierce figure of Rāhu trying to devour the sun and the moon and below him are sculptured seven figures of sows in a most life-like fashion. Behind the principal figure on the back-ground, lines are drawn to show flames of fire. On the whole the sculpture is remarkable for its boldness of expression and accuracy of delineation, but the face in the front being somewhat mutilated much of its merits is at a discount; obvious mistakes of technique are also noticeable, where beauty has given place to ugliness.

To identify this sculpture let us turn to page 282 of the text where a deity called Mārici is described, and this description agrees most accurately with the description just given of the sculpture in question. There we read of Mārici as:

चेतसमेका समषुक्षरषां मारियां विभावेभुः। रशसङ्गाधेकः
ष्ठंशक्षाश्च चकार्षंकमेऽचर्मिव राजः।
तत्त्वमेकी यथसुकुटो कदयुनां
जिनेन्त्र जिन्हुनां सपौतां सूक्ष्मां भौतिक व्याप्तक्षमस्मुवाहां दलितां
राष्ट्रवर्गमायां वार्षिको वर्षों नैतिक वास्तविकता निकटतत्त्व भोध्य भुक्तीकरां
वामे तर्कशास्त्रमापणमुमुक्षुशक्तिः विविध्यक्षकृतीर्थाः
प्रवाहीवस्त्रयं भवैरामेऽष्ट्रिहितिः विश्ववेदुः।

पूर्वोत्कर्तां बुधवशिश्वां गुरुमुनां वराहिकुंकुरो भक्तां दलितां
स्वातां घराहुगरां बसे पाणाचवे।
INTRODUCTION.

…the obvious signs of vandalism on the sculpture there is sufficient evidence to show that it is one of the finest products of Indian art. It is tastefully decorated with all possible ornaments, the under-garment and a jacket. The Mukaṭa is worth studying; it is rich in details and represents one of the most artistic specimens by virtue of its grandeur of execution and details. The Mukaṭa is highest in the centre which is surrounded by smaller Mukutas over the three remaining heads of the figure. It shows in its three right hands the Buddha on a lotus, the arrow and the Varada pose. The fourth right hand is gone. The four left hands carry the bow, the noose with the raised index finger and show the Abhayā mudrā and the water-vessel. On the top of the figure the miniature of Akṣobhya is to be seen, under a small Caitya. The whole sculpture is characterised by bold and clear outlines and sharpness of details, and skill in imparting to the stone a divine expression on all the three faces especially on the two at the sides.

To identify this image let us again refer to the text of the Sādhanamāla where we meet with several descriptions of a deity known as Uṣṇīsavijaya which corresponds in all respects to the description just given. There the following Dhyāna is given:—

14. Uṣṇīsavijaya (Pl. XIV).¹

We next pass on to another delightful sculpture now preserved in the Indian Museum representing a female figure with three faces and eight arms sitting in the Vajraparyanka attitude in meditation. In spite of

¹ From a photo purchased from the Indian Museum, Calcutta.
correctness of the identification of the image as that of Uṣṇīṣavijayā. On the strength of the description contained in the Śādhanā we may assume without any hesitation that the broken right hand in the original condition held the double conventional thunderbolt or the Viśvavajra.

The Buddha on a lotus is a symbol peculiar to this goddess and this symbol alone may be taken as the recognition symbol of Uṣṇīṣavijayā. The three miniature Caityas one on the top and two others on the two top corners symbolise that the abode of the deity is in the sanctum or the middle of the Caitya. But in this connection it may be remarked that the presence of the Dhyāni Buddha Aksobhya on the top of the goddess is contrary to the description of the Śādhanā; because there Uṣṇīṣavijayā is regarded as an offspring of Vairocana with the Dharmacakra mudrā instead of Aksobhya with the Bhumiṣparśa Mudrā. To understand this anomaly we have to enter into the question of the different cults and subdivisions of the Vajrayāna. Some sections hold that one of the five Dhyāni Buddhas is the Ādi or the Primordial Buddha and more powerful than the others; others again say that the Ādi Buddha is the creator even of the five Dhyāni Buddhas. Some again take the Bodhisattvas such as Samantabhadra, Vajrapāni and others as the Ādi Buddha and make the Dhyāni Buddhas subservient to them. Those who take Aksobhya, for instance, as the Ādi Buddha make all their deities emanate from him and from none else, though this is contrary to the Śādhanas.

In the present image as it belonged very probably to some one professing the Aksobhya cult, we find also the Dhyāni Buddha Aksobhya installed as the parental Buddha instead of Vairocana.
1. *Nairātma (Pl. XV).*

In this plate a small sculpture in red sandstone, preserved in the Indian Museum, Calcutta, is represented. The image is much mutilated and part of the stone in the right upper corner is gone, but the figure of the deity in the centre is an image of unique importance from the point of view of iconography. The principal figure is represented in a dancing attitude, in a way similar to Heruka’s previously described, on the chest of a dead body placed on a double conventional lotus. The figure of the goddess presents an awe-inspiring spectacle with three blood-shot eyes, protruding tongue and canine teeth. The garland of severed heads add grandeur to the spectacle while the flames of fire that radiate from her body make the scene more terrible. The hair of her head rises up in the shape of a flame of fire and with this as background appears the tiny little figure of the Dhyāni Buddha with the Bhūsparśa mudrā as the parental Buddha. The right hand carries a knife held in a threatening attitude. The left hand, as appears probable from the broken marks, carried something like a vessel against the breast. From the left shoulder hangs a rod-like thing.

To identify this interesting sculpture let us again refer to the text on page 451 where we meet with the description of a deity called Nairātma which corresponds pretty accurately with the description just given. There we have the following description:

> प्रवश्याचारायाचिनाधविना नेवायां काः रक्षकां ऊर्ध्विद्धु-केशां बहुभूमिकृतिनै रंगम्यारौजनविशालं देशलक्षण कार्यघराणी वामे कपालबुद्धिधारियो रसूल।

The dead body, the dancing attitude in Ardhaparyaṇa, the miniature figure of Akṣobhya on the crown, the fearful face with blood-shot eyes and the Kartri in

---

1 From a photo obtained from the Indian Museum, Calcutta.
the right hand and the Khaṭvāṅga (magic stick) in the left—all these are present in the image and in the description of the deity in the Śādhana and, therefore, the image is to be identified as that of Nairātāmā. On the strength of the Śādhana also we may affirm that the broken left hand carried the Kapāla or the skull cup against the breast in the original image.

16. Parnaśavāri (Pl. XVI, XVII). 2

In plate XVI an old and much damaged image now preserved in the Indian Museum, Calcutta, is represented. Here the actual figure is six-armed and apparently three-faced as we can understand from the remains left of the head and faces on the original stone. The face in the centre has entirely peeled off, leaving the remnants of the nose, eyes, the temple just visible in the right face, while only the nose and the lips are visible of the left face. In the three right hands are carried the thunderbolt, the arrow and the axe. Out of the three left hands one on the top is broken, the second holds the bow, part of which is gone, and in the third against the breast there is the noose with the raised index finger. The principal figure stands in the Āḍīḍha attitude with the right leg stretched and the left bent. The left leg presses on the prostrate figure of Gaṇeṣa with his corpulent belly, elephant trunk turned towards the left and face hidden under the foot of the deity. Towards the right of the goddess on the same pedestal there is the figure of a female attendant holding a rod which represents probably the handle of a parasol which must have been destroyed along with the upper portion of the sculpture. Though the image is much mutilated and much corroded, there is, however, sufficient evidence to show that originally it was an artistic specimen of a high order as can be seen from the majestic pose of standing with hands which show different ways of handling different instruments of destruction. The stature, the pose and the outlines of the body—all are proportionate and add to the beauty of the image.

The next figure represented in plate XVII also shows the same symbols in the hands and is endowed with the same number of faces, arms and legs. Here the figure of Gaṇeṣa appears below the lotus seat instead of being directly under the feet as in the previous figure. Under the legs in this image are shown human beings apparently suffering from deadly diseases as is evident from the circular marks of small-pox on one of the persons. Instead of the female attendant holding the parasol we find in this two creatures running away to two opposite directions, one apparently mounting an ass and another to the right having the head of a horse. On the top of the image the miniature figures of the five Dhyāni Buddhas appear with Amoghasiddhi with the Abhaya mudrā in the middle showing that the principal deity is one of his emanations. The attitude of standing in the previous image is Āḍīḍha while in the second it is Pratīḍha. Though between the two images there are apparent discrepancies such as are noted above both present similar characteristics regarding their weapons, number of faces, hands and legs. The second also shows marked artistic peculiarities which are not to be found in the previous sculpture. Here the figure is more subdued in fierceness and all the faces show the two opposite sentiments of anger and joy. The belly is corpulent and the limbs are thick and clumsy and the different portions of the body seem to be less proportionate than in the previous one.

In order to identify the two images let us again turn to page 208 of the text where we meet with the description of a goddess named Parnaśavāri which corresponds

---

1 From a photo obtained from the Indian Museum Calcutta.
2 From a photo kindly supplied by Mr. N. K. Bhattasali, M.A. of the Dacca Museum.
pretty accurately with the details given in the two sculptures. She is described as:

धन्यवर्त शिरांशाय तिसूखा चिनेनात् बडुक्कात नाम्नर्वदित्ति वरामंगोकान वधारवर्त प्रिणांनातिहासिकानत्रयो कामण्डपमाहरस्त शिलालीक्रमकापरूक्ति शरायकान श्रीपुर उत्तिशारण नवनमधुरति शस्त्रमामानात्यममनित्यनामोऽक्षुंडलितोऽधर्मस्य श्रीमानाहीन दुःखितादिभाष्यानां अभिव्यक्तिमुक्तीम्

On the strength of this Sadhana we can easily identify the Vikramapur image as that of Parnaśavari, as she is three-faced, six-armed and carries the Vajra, axe and the arrow in the three right hands, and the bow, the cluster of leaves and the noose round the raised index finger in the three left. Further, it shows the angry laugh, slightly protruding belly and hair rising upwards, trampling of diseases and pestilences in the form of men suffering from both, and the miniature figure of Amoghasiddhi on the crown strictly in accordance with the Sadhana.

The Indian Museum image has all the symbols of the one just described. Such as the Vajra, axe and the arrow in the three right hands and the bow and the raised index finger with the noose in two out of the three left hands in accordance with the Sadhana. Had the sixth hand been intact we could easily expect to see the cluster of leaves which is one of the characteristic symbols of the goddess. To identify this specimen, therefore, we avail ourselves of the help of another Sadhana of Parnaśavari where she is described as an emanation of Aksobhya. And it is this latter which is responsible for all the differences noticeable in the two images of the same deity. Here we do not find the diseases and pestilences under the feet of the goddess. She is described instead as:

अधो विनायक सिद्धांत प्रतिपादनं प्रक्षत्रीश्वर्य चुढाव्यज्ञतत्त्व-नामो विनायकना सन्तायं दलितावबंधनेतिप्राधाराभिनवनाम्

PARNASAVARI (पर्णासरी)
(Vikrampur, Dacca).
PRODUCTION.

...the details given in the two...
INTRODUCTION
or in other words—as trampling on the Vighnas and after threatening them with the Tarjani about to hurl the Vajra held in the right hand. Ganeśa it may be remembered in the Buddhist Pantheon was regarded as Vighna or obstacle personified; according to the Hindus he is the Vighneśa or the lord of all obstacles. In order to represent Vighnas over which the goddess is triumphant, a prostrate figure of Ganeśa is placed below the foot of Parnaśavari while representing him as an emanation of the Dhyāni Buddha Akṣobhya.

17. **Khadiravanī Tārā (Pl. XVIII).**

In this picture a female figure is represented as sitting in the Vajraparyaṅka attitude on the seat placed on a double conventional lotus. The figure wears an undergarment tied by a girdle with the upper part of the body entirely bare. It is decorated with all known ornaments and an elaborate head-dress; their placing and workmanship add to the beauty of the sculpture. It has thin waist, deep navel and heavy breasts all of which are considered to be signs of beauty in India. The figure shows the Varada mudrā and on the palm is marked a jewel. The left holds the stem of an Utpala which may be contrasted with an ordinary lotus which appears in the right as a parallel to the Utpala in the left and to embellish the sculpture. Towards the right of the principal figure appears a female figure holding a Vajra in the right hand and the Aśoka leaves in the left. To the left there is another female figure fierce and awe-inspiring with blood-shot eyes, protruding teeth, and holding the Kartri and the Kapāla in the two hands. Over the head of the principal figure there are sculptured the five Dhyāni Buddhas with Amoghasiddhi with the Abhaya mudrā right in the centre showing that the principal deity is one

1 From a photograph kindly supplied by Mr. Prayag Dayal.
2 This form of Varada mudrā is technically called the "स्तम्भसुक्करः".
of his emanations. But for the clumsy and somewhat coarse face of the main figure the sculpture will pass as one of the first class specimens of Indian art. The execution of proportions, details and the placing of the different deities at regular distances are some of the features of the image worthy of appreciation.

To identify let us again turn to page 176 of the text where we meet with the description of a goddess known as Khadiravanī Tārā which corresponds with the present figure in all details. There we read of Tārā described as:

श्रिति अमोगसिद्धिकुटी वरोत्तमधारिकिल्लामनां अभयेक- 
कानामारोकजनाज्यारल्लछवामदभा द्विनकुमाराः अलंकारतीम्

Thus the figure under discussion must be identified with Khadiravanī Tārā, one of the many varieties of Tārā because she bears the miniature figure of Amogha-siddhi on her crown, as also because she shows the Varada mudrā in the right hand and carries the Utpala in the left hand and is accompanied by two goddesses Aśokakāntā Māricī and Ekajaṭā on the two sides. The distinguishing symbol of Aśokakāntā is the Aśoka while the Kartri and Kapāla point to Ekajaṭā.

18. **Mahāśrī Tārā (Pl. XIX).**

This picture and the last one in this series presents a very interesting specimen of Indian sculptural art. In this image a goddess is represented as sitting in the Lalitāsana with the right leg dangling below and resting on a lotus the left remaining on the lotus seat. The figure shows the Dharmacakra mudrā against the breast and from under the two armpits rise the blue lotus in the left, and an ordinary lotus in the right. The figure

---

1 From a photo supplied by the Indian Museum, Calcutta.
Introduction.

For the clumsy and somewhat figure the sculpture will pass as imens of Indian art. The excellence of the placing of the vegetable distances are some of the worth of appreciation.

Again turn to page 176 of the text description of a goddess known which corresponds with the present where we read of Tārā described

\[ \text{तरे} \text{कर्ण-}\text{परिषम्भारिः दिव्यकुमारीं अवज्ञार्थोऽसम्} \]

Her discussion must be identified one of the many varieties of miniature figure of Amogha- also because she shows the right hand and carries the Utpala accompanied by two goddesses Ekajātā on the two sides. The Aṣokakāntā is the Aṣoka while point to Ekajātā.

Tārā (Pl. XIX).

The last one in this series presents men of Indian sculptural art. In is represented as sitting in the left leg dangling below and resting remaining on the lotus seat. The jātra mudrā against the breast armpits rise the blue lotus in lotus in the right. The figure

1 by the Indian Museum, Calcutta.
is profusely decorated with rich ornaments, such as a lovely tiara on the head and the necklace, bracelets, armlets, anklets, etc., arranged artistically in their appropriate places. It is clothed in beautiful and rich muslin made more attractive by the stripes at intervals, and held fast by the richly bejewelled girdle. The upper limbs are covered by a jacket to match the cloth of the undergarment. The principal figure is accompanied by two more figures on the two sides; below the lotus seat, again, there are two more, and as all of them have lotus seats, they must be taken as companion goddesses. On the top, arranged in a semicircle, are to be seen the five miniature figures of the five Dhyāni Buddhas the central place being occupied by Amoghasiddhi to show that the principal goddess is one of his emanations. The whole piece of sculpture is an admirable product of Indian art; it is profusely but delicately ornamented. All figures have clear and bold outlines, the symbols are definite and clear cut and the execution in these matters may be said to be perfect. The principal figure has a sharp but serene and peaceful appearance and is pervaded with a divine dignity. The limbs are delicate, fleshy but not flabby or fat and therefore, symbolize perfect health. The slender beauty of form, the forcible but delicate expression and the superb dignity of the goddess make the image one of the finest productions of Oriental art and a worthy rival of the celebrated image of Prajñāpāramitā from Java.

To identify the sculpture which represents the Mañḍala of a goddess let us again turn to p. 244 of the text where we meet with a description of Mahāśrī Tārā which corresponds in every detail with that of the present image. There she is described as:

महाश्रीतारां वन्नासनप्राणीयम् वाक्षाममव्रीं दिशरणं वश्यवा वामाक्षमुस्था-
घरं रक्षणं वर्तिकायन्ति पार्श्ववेदनस्याश्रोत्तमां सुवर्णिन्द्राश्चायपि
this branch of study which may at first seem very uninteresting, but is likely to yield great historical information, because we should not forget that the cultural history of India for the whole of the Tāntric period from the 7th century to the advent of the Muhammadans in India is locked up in this mass of uninteresting and apparently much neglected and much hated literature of Tāntrism.
<table>
<thead>
<tr>
<th>No.</th>
<th>विषयानुकमरित्वम्</th>
<th>पृष्ठम्</th>
</tr>
</thead>
<tbody>
<tr>
<td>171</td>
<td>नायनशुक्लकुशलासाधनम् (काश्यपम्)</td>
<td>343</td>
</tr>
<tr>
<td>172</td>
<td>नायनशुक्लकुशलासाधनम् (सुभकंज)</td>
<td>347</td>
</tr>
<tr>
<td>173</td>
<td>वैभवशुक्लकुशलासाधनम्</td>
<td>348</td>
</tr>
<tr>
<td>174</td>
<td>वैभवशुक्लकुशलासाधनम् (द्वाराम्येति)</td>
<td>359</td>
</tr>
<tr>
<td>175</td>
<td>भारायणशुक्लकुशलासाधनम्</td>
<td>362</td>
</tr>
<tr>
<td>176</td>
<td>कुशिकायकेशशशम्</td>
<td>364</td>
</tr>
<tr>
<td>177</td>
<td>कुमाकुशलासाधनम्</td>
<td>366</td>
</tr>
<tr>
<td>178</td>
<td>आयामायोक्ष्यकुशलासाधनम्</td>
<td>368</td>
</tr>
<tr>
<td>179</td>
<td>आयामायकुशलासाधनम् (विश्वानन्दिनशुक्लकुशलासाधनम्)</td>
<td>369</td>
</tr>
<tr>
<td>180</td>
<td>वैश्वनाथकुशलासाधनम्</td>
<td>372</td>
</tr>
<tr>
<td>181</td>
<td>कुशीकासाधनम् (पाराजयोक्ष्यकुशलासाधनम्)</td>
<td>373</td>
</tr>
<tr>
<td>182</td>
<td>वैश्वनाथकुशलासाधनम्</td>
<td>376</td>
</tr>
<tr>
<td>183</td>
<td>वैश्वनाथकुशलासाधनम् (वेष्वविषायकुशलासाधनम्)</td>
<td>378</td>
</tr>
<tr>
<td>184</td>
<td>वैश्वनाथकुशलासाधनम्</td>
<td>380</td>
</tr>
<tr>
<td>185</td>
<td>वैश्वनाथकुशलासाधनम् (वैश्वविषायकुशलासाधनम्)</td>
<td>381</td>
</tr>
<tr>
<td>186</td>
<td>वैश्वनाथकुशलासाधनम्</td>
<td>382</td>
</tr>
<tr>
<td>187</td>
<td>कुशीकासाधनम् (वैश्वविषायकुशलासाधनम्)</td>
<td>384</td>
</tr>
<tr>
<td>188</td>
<td>कुशलासाधनम्</td>
<td>386</td>
</tr>
<tr>
<td>189</td>
<td>कर्मप्रतापप्रयोगम्</td>
<td>387</td>
</tr>
<tr>
<td>190</td>
<td>कुशलाविनिविदिष्टम्</td>
<td>388</td>
</tr>
<tr>
<td>191</td>
<td>उद्धोपविज्ञायसाधनम्</td>
<td>389</td>
</tr>
<tr>
<td>192</td>
<td>आयामायकेशकाशिकासाधनम्</td>
<td>391</td>
</tr>
<tr>
<td>193</td>
<td>वैश्वविषायकाशिकासाधनम्</td>
<td>392</td>
</tr>
<tr>
<td>194</td>
<td>महाप्रतिविषायसाधनम्</td>
<td>393</td>
</tr>
<tr>
<td>195</td>
<td>महाप्रतिविषायसाधनम्</td>
<td>394</td>
</tr>
<tr>
<td>196</td>
<td>प्रतिविषायसाधनम्</td>
<td>395</td>
</tr>
<tr>
<td>197</td>
<td>आयामायकेशकाशिकासाधनम्</td>
<td>396</td>
</tr>
<tr>
<td>198</td>
<td>आयामायकेशप्रयोगसाधनम्</td>
<td>397</td>
</tr>
<tr>
<td>Sl. No.</td>
<td>Title</td>
<td>Page</td>
</tr>
<tr>
<td>--------</td>
<td>----------------------------------------------------------------------</td>
<td>------</td>
</tr>
<tr>
<td>199.</td>
<td>अयातमायमःलोकसानिवासासाधनम्</td>
<td>809</td>
</tr>
<tr>
<td>200.</td>
<td>अयातमायमःसाधनसाधनसाधनम्</td>
<td>809</td>
</tr>
<tr>
<td>201.</td>
<td>महादुर्गःसाधनसाधनम्</td>
<td>809</td>
</tr>
<tr>
<td>202.</td>
<td>महादुर्गःसाधना त्वसाधनम्</td>
<td>809</td>
</tr>
<tr>
<td>203.</td>
<td>अनन्तमेवयुक्तसाधनम्</td>
<td>809</td>
</tr>
<tr>
<td>204.</td>
<td>अयातमायमःसाधनसाधनम्</td>
<td>809</td>
</tr>
<tr>
<td>205.</td>
<td>वचार्यातिलाभसाधनम्</td>
<td>810</td>
</tr>
<tr>
<td>206.</td>
<td>वचार्याधिकारिन्यासाधनम्</td>
<td>810</td>
</tr>
<tr>
<td>207.</td>
<td>वचार्याधिकारिन्यासाधनम्</td>
<td>810</td>
</tr>
<tr>
<td>208.</td>
<td>वचार्याधिकारिन्यासाधनम् (वचार्याधिकारिन्यासाधनम्)</td>
<td>810</td>
</tr>
<tr>
<td>209.</td>
<td>वचार्याधिकारिन्यासाधनम्</td>
<td>810</td>
</tr>
<tr>
<td>210.</td>
<td>वचार्याधिकारिन्यासाधनम् (वचार्याधिकारिन्यासाधनम्)</td>
<td>810</td>
</tr>
<tr>
<td>211.</td>
<td>वचार्याधिकारिन्यासाधनम्</td>
<td>810</td>
</tr>
<tr>
<td>212.</td>
<td>उषोत्सवधिकारिन्यासाधनम्</td>
<td>810</td>
</tr>
<tr>
<td>213.</td>
<td>उषोत्सवधिकारिन्यासाधनम्</td>
<td>810</td>
</tr>
<tr>
<td>214.</td>
<td>उषोत्सवधिकारिन्यासाधनम्</td>
<td>810</td>
</tr>
<tr>
<td>215.</td>
<td>उषोत्सवधिकारिन्यासाधनम्</td>
<td>810</td>
</tr>
<tr>
<td>216.</td>
<td>उषोत्सवधिकारिन्यासाधनम्</td>
<td>810</td>
</tr>
<tr>
<td>217.</td>
<td>वचाराहीसाधनम् (वचाराहीसाधनम्)</td>
<td>810</td>
</tr>
<tr>
<td>218.</td>
<td>वचाराहीसाधनम् (वचाराहीसाधनम्)</td>
<td>810</td>
</tr>
<tr>
<td>219.</td>
<td>वचाराहीसाधनम् (वचाराहीसाधनम्)</td>
<td>810</td>
</tr>
<tr>
<td>220.</td>
<td>वचाराहीसाधनम् (वचाराहीसाधनम्)</td>
<td>810</td>
</tr>
<tr>
<td>221.</td>
<td>वचाराहीसाधनम् (वचाराहीसाधनम्)</td>
<td>810</td>
</tr>
<tr>
<td>222.</td>
<td>वचाराहीसाधनम् (वचाराहीसाधनम्)</td>
<td>810</td>
</tr>
<tr>
<td>223.</td>
<td>वचाराहीसाधनम् (वचाराहीसाधनम्)</td>
<td>810</td>
</tr>
<tr>
<td>224.</td>
<td>वचाराहीसाधनम् (वचाराहीसाधनम्)</td>
<td>810</td>
</tr>
<tr>
<td>225.</td>
<td>वचाराहीसाधनम् (वचाराहीसाधनम्)</td>
<td>810</td>
</tr>
<tr>
<td>226.</td>
<td>वचाराहीसाधनम् (वचाराहीसाधनम्)</td>
<td>810</td>
</tr>
<tr>
<td>227.</td>
<td>वचाराहीसाधनम् (वचाराहीसाधनम्)</td>
<td>810</td>
</tr>
<tr>
<td>228.</td>
<td>वचाराहीसाधनम् (वचाराहीसाधनम्)</td>
<td>810</td>
</tr>
<tr>
<td>229.</td>
<td>वचाराहीसाधनम् (वचाराहीसाधनम्)</td>
<td>810</td>
</tr>
<tr>
<td>230.</td>
<td>वचाराहीसाधनम् (वचाराहीसाधनम्)</td>
<td>810</td>
</tr>
<tr>
<td>231.</td>
<td>वचाराहीसाधनम् (वचाराहीसाधनम्)</td>
<td>810</td>
</tr>
<tr>
<td>232.</td>
<td>वचाराहीसाधनम् (वचाराहीसाधनम्)</td>
<td>810</td>
</tr>
<tr>
<td>233.</td>
<td>वचाराहीसाधनम् (वचाराहीसाधनम्)</td>
<td>810</td>
</tr>
<tr>
<td>234.</td>
<td>वचाराधिकारिन्यासाधनम्</td>
<td>810</td>
</tr>
<tr>
<td>235.</td>
<td>वचाराधिकारिन्यासाधनम् (वचाराधिकारिन्यासाधनम्)</td>
<td>810</td>
</tr>
<tr>
<td>236.</td>
<td>वचाराधिकारिन्यासाधनम्</td>
<td>810</td>
</tr>
<tr>
<td>237.</td>
<td>वचाराधिकारिन्यासाधनम्</td>
<td>810</td>
</tr>
<tr>
<td>238.</td>
<td>वचाराधिकारिन्यासाधनम्</td>
<td>810</td>
</tr>
<tr>
<td>239.</td>
<td>वचाराधिकारिन्यासाधनम्</td>
<td>810</td>
</tr>
<tr>
<td>240.</td>
<td>वचाराधिकारिन्यासाधनम्</td>
<td>810</td>
</tr>
<tr>
<td>241.</td>
<td>वचाराधिकारिन्यासाधनम्</td>
<td>810</td>
</tr>
<tr>
<td>242.</td>
<td>वचाराधिकारिन्यासाधनम्</td>
<td>810</td>
</tr>
<tr>
<td>243.</td>
<td>वचाराधिकारिन्यासाधनम्</td>
<td>810</td>
</tr>
<tr>
<td>244.</td>
<td>वचाराधिकारिन्यासाधनम्</td>
<td>810</td>
</tr>
<tr>
<td>245.</td>
<td>वचाराधिकारिन्यासाधनम्</td>
<td>810</td>
</tr>
<tr>
<td>246.</td>
<td>वचाराधिकारिन्यासाधनम्</td>
<td>810</td>
</tr>
<tr>
<td>247.</td>
<td>वचाराधिकारिन्यासाधनम्</td>
<td>810</td>
</tr>
<tr>
<td>248.</td>
<td>वचाराधिकारिन्यासाधनम्</td>
<td>810</td>
</tr>
<tr>
<td>249.</td>
<td>वचाराधिकारिन्यासाधनम्</td>
<td>810</td>
</tr>
<tr>
<td>250.</td>
<td>वचाराधिकारिन्यासाधनम्</td>
<td>810</td>
</tr>
<tr>
<td>251.</td>
<td>वचाराधिकारिन्यासाधनम्</td>
<td>810</td>
</tr>
<tr>
<td>252.</td>
<td>वचाराधिकारिन्यासाधनम्</td>
<td>810</td>
</tr>
<tr>
<td>253.</td>
<td>वचाराधिकारिन्यासाधनम्</td>
<td>810</td>
</tr>
<tr>
<td>254.</td>
<td>वचाराधिकारिन्यासाधनम्</td>
<td>810</td>
</tr>
<tr>
<td>255.</td>
<td>वचाराधिकारिन्यासाधनम्</td>
<td>810</td>
</tr>
<tr>
<td>256.</td>
<td>वचाराधिकारिन्यासाधनम्</td>
<td>810</td>
</tr>
<tr>
<td>257.</td>
<td>वचाराधिकारिन्यासाधनम्</td>
<td>810</td>
</tr>
<tr>
<td>258.</td>
<td>वचाराधिकारिन्यासाधनम्</td>
<td>810</td>
</tr>
<tr>
<td>259.</td>
<td>वचाराधिकारिन्यासाधनम्</td>
<td>810</td>
</tr>
<tr>
<td>260.</td>
<td>वचाराधिकारिन्यासाधनम्</td>
<td>810</td>
</tr>
<tr>
<td>261.</td>
<td>वचाराधिकारिन्यासाधनम्</td>
<td>810</td>
</tr>
<tr>
<td>262.</td>
<td>वचाराधिकारिन्यासाधनम्</td>
<td>810</td>
</tr>
<tr>
<td>263.</td>
<td>वचाराधिकारिन्यासाधनम्</td>
<td>810</td>
</tr>
<tr>
<td>264.</td>
<td>वचाराधिकारिन्यासाधनम्</td>
<td>810</td>
</tr>
<tr>
<td>265.</td>
<td>वचाराधिकारिन्यासाधनम्</td>
<td>810</td>
</tr>
<tr>
<td>266.</td>
<td>वचाराधिकारिन्यासाधनम्</td>
<td>810</td>
</tr>
<tr>
<td>267.</td>
<td>वचाराधिकारिन्यासाधनम्</td>
<td>810</td>
</tr>
<tr>
<td>268.</td>
<td>वचाराधिकारिन्यासाधनम्</td>
<td>810</td>
</tr>
</tbody>
</table>
269. राजविसाधनम् … … … … 420
270. राजविसाधनम् … … … … 421
271. बाधिज्ञातराजविसाधनम् (वैदिकविचित्रतं) … 424
272. राजविसाधनम् (गृहकर्मगृहस्) … … 427
273. बाधिज्ञातराजविसाधनम् (संकुशसंग) … … 429
274. काव्यविसाधनम् … … … … 446
275. काव्यविसाधनम् … … … … 450
276. काव्यविसाधनम् … … … … 450
277. काव्यविसाधनम् … … … … 450
278. काव्यविसाधनम् … … … … 454
279. यमोत्तलोधनम् … … … … 456
280. यमोत्तलोधनम् … … … … 456
281. विशालविचारानम् … … … … 456
282. [यमोत्तलोधनविलिमन] … … … … 456
283. भैरवसाधनम् … … … … 456
284. जमलसाधनम् … … … … 456
285. विश्वाभलसाधनम् … … … … 456
286. जाहाणानि जमलसाधनम् … … … … 456
287. जमलसाधनम् (संकुशस्) … … … … 456
288. जमलसाधनम् (संकुशस्) … … … … 456
289. जमलसाधनम् … … … … 456
290. [जमलसा गूढप्रतातिविश्व] … … … … 456
291. उच्चायुक्तशास्त्राधानम् … … … … 456
292. उच्चायुक्तशास्त्राधानम् … … … … 456
293. उच्चायुक्तशास्त्राधानम् (कुमारकर्मशुच) … … … … 456
294. उच्चायुक्तशास्त्राधानम् … … … … 456
295. उच्चायुक्तशास्त्राधानम् (भवयाक्षशुच) … … … … 456
296. जमलसाधनम् (सुजगमस्य) … … … … 456
297. जमलसाधनम् … … … … 456
298. विश्वबालानिविश्व … … … … 456
299. जमलसाधनदानीपरेषिः … … … … 456
300. महाकालसाधनम् … … … … 456
301. महाकालसाधनम् … … … … 456
302. महाकालसाधनम् … … … … 456
303. महाकालसाधनम् (कब्स्कारलस्य) … … … … 456
304. बधुभुजमहाकालसाधनम् … … … … 456
305. वषुभुजमहाकालसाधनम् … … … … 456
306. महाकालसाधनम् (सुभितमस्य) … … … … 456
307. गणपतिसाधनम् … … … … 456
308. सदश्रवधरोवरोवरोत्तासाधनम् … … … … 456
309. तारासुर: … … … … 456
310. पीठतारासाधनम् … … … … 456
311. भववता माणामक्ति … … … … 456
312. बोढ़युक्तमहाकालसाधनम् (विशालविश) … … … … 456
साधनमाला

द्वितीयो भागः

171.

नमस्कारऽह्वऽकुशलः

प्रथमं तावम्मली कविचन्द्रनोह्रेऽ स्थाप्तं श्रद्धमहर्षकाशुपविष्टः पटाधिगतां भगवतीकौमताः वाह्यपूज्यां वल्लवि निम्नलिङ्ग पूर्णचन्द्राभमादिविश्वमुखवं चतुर्भिवाय वीरं 'तत्कालपरि नवेत्।

उज्ज्वलाः च चतुर्थं तु चाप्रेर्ण्याः स्वतिस्तस्।

ईश्वरेऽर्ष समायुक्तमाकाशक्षर्वयूँतम्।

तस्य विच्छय्याभिः निम्नलिङ्गम जगत्।

शहदधातुः शोध्यं कृष्णकृष्णपरं गताम्।

तच्चर्च्यं च तथा तारामानविका पुरवर्तेऽः।

तस्मात् वीजत् महापूज्यामेव लक्ष्मीं स्वार्थेऽः च।

पुष्पधुपितामहं दीपमाविश्वसनस्ये।

लाल्मध्येन्त् गीताविचारपूजादिमिल्लस्त।

1 A सख्या।
2 AC निम्नलिङ्गम।

174

A इका।
A पूर्व।
रबरंचे से शरसं सर्वं प्रतिदिनशामघम्।
चतुर्मौद्रः जगातुपुष्कल बुझाराये दृश्ये मनः।
द्रिति सम्भं चिंता वाचं तत्त्र शनात् रमणविमलं।

तत्त्वं गाथा—
यति कर्ति 'दुःस्युंम चित्ताऽ मया मूडाङ्खो पुनः।
श्लोकं तत्त्व स्वयं द्विव यत्स्वातासिम् दृष्टिनाम्।
चित्तं मैथिक विधारे [च] निवेष्यं नुसारं गतः।
काश्चीत्रितिमुपायं प्रमोददितिमाहेत।
पञ्चादुपेश्यं सर्वं चित्तार्थबहस्या।
चित्तं स्वर्णं ततः कुञ्जां प्रकटाकाराहान्ये।
श्रीम्यातावलिं दुःम्: पञ्चाक्ष्या: पुनर्भवं:।
[ पत्तला ] ऑैः श्रुव्यात्राङ्खानववर्णवमाहाकोषं।
मूहं श्रुव्यात्रायं कुञ्जां चित्तभा विश्रमं।
प्रतिवाण प्राक्ष्यानी सीतिया बोगमारें पुनः संगीतं।
प्रतारिता सर्वं स्वयं रक्तालंपरिनिर्द्वं:।
कथं तान्म: उदरियम्वम चगाधाः पर्वसागारान्।
द्रृति सचराचाराध्वि निवेष्यं श्रुतां स्वर्ण:।
धम्धातुविंयं चित्तमुदायः चेतसा।
बुज्जाचित्रान्तो बोकमुख्यालसं ततो भवेत्।
उत्से शंकविम्बं तु 'श्रव्यारङ्खासंभवम्।
तत्त्वं चित्रधां पुनर्वृजः तस्माद गमनयो गतः।
तारभविशष्ठितां त्यात्का निःश्रेयः लोकाधातवः।

श्रीधरं बोधं तथा सर्वं रशिमिरुवुसवक्रं।
विश्रवस्तुकुंलं धान्यायं तत्तसारोद्यो भवेत्।
चतुर्णां रजतवंशं रसायनशिखितम्।
रजतवलमुगं भवाः रसायनुकृतकृतकाँ।
स्थभुजायम्यं शरं च दृष्टीं पुनः।
अनवहृष्टिधित्य चापकातोलधारिणी।
कुष्काठिमुज्यान्तस्मारोऽरूपात्मकारिणाम्।
रसायनयादि सा राजस्तकृपारिः शिक्षित:।
कामते: सप्तोक्ती हावनीन्द्रियतिविन्दुः।
राहुसिंहपरि सप्तोकामेवक्ष्यतंस्तानाम्।
वजरप्येश्विनो तच सर्वरूपस्तातिबोधे।
धान्या भगवती सम्बः स्वर्णशाहिरभुषिताः।
समयुक्तिः समसाय धानचं समाध्येत्।
भूवत्ता वस्तुनिर्पयः धानवं च पुरस्खितम्।
ज: हुः वें हैरिता(निना)कथं प्रवेशं वर्णं तोप्येत्।
समयुक्ति प्रश्ये गृहमार्गे सुखारोगेण निवेष्येत्।
पारिशास्वर्णिः तु वाक्य: रामीत: 'स्वर्णिमध्ये लवामिके।
वताः भूमी स्निहार द्वारकाश्रेयोगती।
ञानेन वधायेत् समयोऽ(नया) धानचं प्रवेश्येत्।
ततोद्भिषेकं प्राध्येत् 'तु धानान्धरमं' पठनं करती।

1 AC निमानॉ।
2 A इः।
3 A तांशिना।
4 AC तांशिने।
5 AC *शादिचरः।
6 A मश्यो।
7 AC चुः।
8 AC वेनेन्तो।
9 AC न दीपमाः।
10 N राखुः।
11 AC नृपिने।
12 The MSS add गाथा after this, which makes the metre faulty.
बोधिवज्जेश्वर बुधनार्य यथा दृष्टि महामहः।
समापि चायसार्यवाच शब्दवाच ददाहि हे॥
ते ददन्ति महेंद्रवेत राज्यांप्रियजनानाम॥
पुष्पाभिषेकबहलाः पञ्चभिर्मोच्यान्तदिमि॥
ञ्चभिषेकं महाकविं चैत्यतुङ्कनमङ्कतम॥
ददामि सब्जुब्जानां सिद्धभास्यस्वेवम्॥
बुधाभिषेकक्षतारंधर्मं बुधामयभेदः॥
रत्नचित्तप्रभाभिंशः सर्वस्य जगचक्षम॥
प्राताभिषेकजनां सर्वसिंहः प्रसाधये॥
वार्धें च हहोशितः यस्तोज्विन्धिना पुर॥
जिसम्यासु वल्लिः दश्त्या भवनाकम् पूवः॥
ताराइदेयननन्त जपेत् मन्भ समाहितः॥

ॐ कुसुममेव ह्रस्वमवर्जपि नवनासहः ततः पूव्वेश्वरासंक्षर-लक्षम जप्याय पवित्रम् कस्म समारम्बेत्।
चर्मेन वर्षिते प्रत्या चापरंशेण वश्महत्।
चर्मेनाव दत्तीयेन विनायकणीं भवेत्सार॥
सब्जिक्ष सोकयं भवेत् स पूव्व:।
स्तोषां मद्यनापि हि गौरिवनाम॥
यथेच्छ्या शच्चरी वरी विभुंक्ते
चन्द्रशयोगातु सुरसुपरीराशाम॥

1. A म्हः C स्वः।
2. AC भेसः।
3. A क्षः।
4. AC ब्यः।
5. A स्मः।
6. A समः।
7. AC गमिबनीस:।
8. NCB मल्लयरे।
9. NCB समर्थः।
कुष्यां भगवतीं संबोधानीय 'पुरो गमनेऽथे सत्यन्त्र
हृदीर्मिनिर्मितिविधिपुष्पपादिपुस्मागैः पूजयेत्।
तदनू बदनि पापेशना पुष्पानुमोदना परिखानमा
विश्वर्गमनं बोधिचतोत्त्यापुपुष्पकम्—

रत्नचयं मे शरणं स्वयं प्रतितिदिशामयं।
अनुमोदे जगदायुं बुझाओऽध पद्ग मनः।

इति विधा पठेत्। तत्तथुबूढळ्याबंधर्महावनापूर्वकं
स्वर्यङ्गमण्यं विभाय तदधिष्ठानमनं पठेत्—ॐ
श्रृणूयानमनवस्थायाः प्राकृतिकोऽस्मि। तदनु वकलं जगत्
दुःखित कामिनयावस्थम् संतानं बीजाकृतयमवकलकं
तत्प्रार्थित रक्तुकपलयोपरि श्रमस्मरसपरिपतचन्द्रित्रितः
बीजाचिनमिः पूर्ववत् जगदब्धायः नन्नत्त्वत्वात्तकाह्यः
संबोधानीयात्मनभवेत्। तदेकािलिपितिराधुः
रक्तप्रकाण्ड्यानं रक्तपञ्चाकृत्यानं रक्तप्रभावलायं
रक्ततां गंगार्त्ति रूपानं सबी अभ्यर्थिणं द्वितीये
समापूर्णार्थाणं वामे रत्नचयार्थाणं द्वितीये रत्नचयार्थाणं
अभिमानतत्यात्मागमणुः। कृष्णकुलं पंघुंपाठ्याहिनं
राजस्थानिकित्सपद्वीिकार्यापरिस्त्रितानं शुक्लाराजस्थानिकित्स
राजस्थानिकित्सपद्वीिकार्यापरिस्त्रितानं शुक्लाराजस्थानिकित्स
समयचूः समयसुद्र्या' सुभक्षमः अर्नाभयेत्। ततियो
समयसुद्रा— समुपटां अमधमधास्विचिं चनावाचिके
प्रवेश्य मध्यमाण्ये लतादयं संहितं धार्जः नन्नत्वत्वात्तकाह्यः
प्रवेश्योपमुखमाण्ये तदार्थार्। तदनु—

े बोधिचतोत्त्यापुष्पवा यथा दृष्टि महामहाम्।
सममापि चार्यायायेखवजाचं ददाधि मे।

इति प्रार्थ्य—

अभिसेनं महावयं बौधातुकनमः।

dदाधि संवृधानां चिमुखाययासब्बम्।

इति पति-निविदाख्या लोचनादिभिन्नभिन्ने देव-
माणं धायात्। मठेबो भिषियां ास्तिन्न। यथाः
भावाणं धाय जयं झुकृतं, न दृष्टं न विलितं नायास्त।
न माहातीशी चरसाध्यविष्ठ्वकार्यम्— ॐ कृष्णकुलं श्रीः नन्न
खाचा। यथा चिरस्थापिनिः पियालं शक्रार्धियाधिकाराधना
पुरवते सादरं निरतत्तवाद्रियाशेन पपलावान् भवेत्,
सिमिनिमित्तानि भवति। तदनु प्राप्ये मासे गृहाद्युप
d्रोऽप्राणं भवति, द्वितीयमासे भोजनं प्रशीतमयाँतिकम्,
दृष्टिये नानाध्यक्षालाम्, चिरूं तमालिस नानाध्यक्ष
मनवरं लभते, पञ्चमे विचिलर्मपादिपुसंहते
कृष्णकुलं नर्म्मम्, यथा मासे सदेवनामग्याग्नियतिविदिन्या—

1. ANCBa पुरे।
2. ANCBa मनो।
3. ABBa समष।
4. BA तांड।
5. Ab संर्थ।
6. Ba रोजोने, Ab रोजोने।
7. AC omit एवं ... बर्मवेल।
8. AB चन।
9. NCBBa ओपण।
10. AC क्रोधः, N क्रोधः, जः ङ्चाँ।
11. Ab omits सादर... धर्माचिः।
12. ANCBA संजुः।
स्त्रीस्रजः। प्रयोग भगवतीं भावंतः स्त्रीशुमेवोपनयो भवति। तदेति नां सारकार्यशिणि परिव्रज्य भावतितो भगवतः स्वरूपस्मात् वा प्रायदेवीशो भवति। खः भजान्नान पाद-लेपणा त्वा रससरसास्नेहिर्भूषं पातार्तसिद्धप्रमुखः। सिद्धः साध्येत्। यदि प्रायदेवे न्यान भवति तदा पुरूषोंपुमुषयाच प्रक्षुल्लिदिवानानि पूर्वाः प्रक्षुल्लिदिवानानि सतेष्व राचिन्ते। ततो बल्हति सिद्धं श्रवणं भवति। तथा स्मृत्या 'वैदिकरस्त्रवयवा वर्णोऽप्रभुः।' समाश्चेत्। समाग्मि किंचिदतर्मुण्यग्मि साधकाभिलक्ष्यं संयौत्त्वित्। तत: प्रभृति अयमस्त्रावर्षल्लिन्ति: सिद्धो लोकब्रवुङ्गः गत्वा तथा गाततान् पश्चात्, श्रुति-धारायादिति प्राप्तोति।

II सुकुम्बेन तारोद्वकुलका साधन समासम् II

173.

नमः कुस्कुकुले।

आदि मन्नी सुखासनोपविष्ट् सहहीरजयभिरयति भगवतीं बुद्धेऽस्त्रवयवा सम्योगचित्रशङ्कर-गमना दिक्षितः कृष्णोत्। ततः श्रुत्यात्माधिमुच्य मन्नेषा-

1 Ab = वेदः।
2 श्रुति only in Ab.
3 ACBa omit = भुजः।
4 ANCBa = ज्ञातोपेन्द्र।
5 ANCBA = भाईः।
6 Ab श्रुत्यात्माधिमुच्य कुस्कुलक।
7 A omits = गमना।

विहाय वच्छारसभवचन्द्रमण्डले ताँ कारं रथस्त्रमालिन्यं विचित्र ततप्रियं कुस्कुलां भगवतीं पश्चात् रक्तां रक्ता-द्वारकावर्णादि सर्वप्रथमवर्णािं भड्डोभुजां सध्यायवग्राहमन्त्र्यां वैलैकावज्रसुध्र्राहारं दितीय-दस्यावामकरा वृक्षरकीययादि रक्तासुद्धवे-नक्षत्रपूर्णितं शरीरं रक्तान्तरितं|

II इति वद्धुजः कुस्कुलकासाधनम् II

174.

नमः कुस्कुले।

पूर्वा [व] तु सुन्तमांपत्येऽल विभाव रक्षेत्र वर्षपत्येऽश्च श्रीकारं स्फऽतं सहरासाधारिव च यथा 'भृति ततप्रिय-श्यमाता। कुस्कुलां भगवतीं बहुभुजां रक्तान्तरां रक्तान्तर-द्वारकावर्णािं वज्रस्त्रमालिन्यां कृतागारं मध्यान्वातिनां।

1 B बंकर।
2 BAb omit रक्तान्तर।
3 B omits।
4 B बंकर।
5 N को:।
6 Ab = श्रुत्यात्माधिमुच्य।
7 Ab = सुबरसंहर्षिता।
8 NAb = भृति।
9 Ab = सृजाड।
10 Ab = संदिग्ध।
प्रथमकारखँडायें चैलोकविजययुन्मुद्राहरां अवधिशेषकिर्तिवरः अक्रृष्ठ अकार्णपुरितरां वरदमुद्रां धारानां परिप्रेषिभासामुपूरी: पार्श्व चार्य उद्यान धारानां स्वल्पालावन्तां भावायेत। पूर्वदेखे प्रसन्नतारां दक्षिणदेशे निवासतारां पश्चिमदेशे जयतारां उत्तरदेखे कष्टारां ऐश्वर्यदेखे युद्धदेखे चार्याराजः नैसर्गिकदेशे प्रदीङ्गणारां वायुदेखे वारीरारां च चायायं। शतावं सवीं रक्तवेिणी: पञ्चतयागतसुमुक्ति वजपयध्विनिस्प्ता दक्षिणअभ्यारां वरदमुद्रायज्ञपुरितशरधरां वामभुजाभां उत्पलचापयां। पूर्वावरे वजवेतासी लम्बोदरां विक्षेतसुतुम्भी रक्तवेिणी। अद्वैभभुजां दस्यिकाहस्ताभां तर्जन्यकुशार्यां वामकराभां वजपथापाशशरामां, दक्षिणारारे चाराराजां वीतबारां रक्तस्मवभुजां दक्षिणअहस्ताभां खङ्गडाकुशार्यां वामहस्ताभां घण्टापशशराम, पश्चिमादरे युक्तजनं कष्टवारं जुगकेन्त्रं लम्बोदरां दन्तावाहृष्टीं चरिताभभुजां दक्षिणकराभां वजाकुशार्यां वामकराभां घण्टापशशराम, उत्तराते वज्ञागार्यां वनक्षापां अभस्तिसुमुक्तां विक्षेतसुतुम्भी लम्बोदरां दक्षिणअभ्यारां खङ्गडाकुशार्यां वामभुजाभां घण्टापशशराम चिल्लेयं। एतातरस्त्र आलोकपद्धकां। तत्स्वयं चैलोकविजययुन्मुद्राः— तत्स्वयं प्रश्नार्थी, अनामिकाद्वयं प्रभुयं कवास्त्वा कनिष्ठां समाध्रुवंकिनावपद्यम् तर्जन्यायं प्रकृष्टारेश सबौलं लखादेिसे धारायेत। भावाविधिं मन्त्रं जपेत, अं चृत्स्कुलेः हिः। शालाः। अयुत्जापेन सवीं जना वश्या भविन्ति, नियुत्तित स्वरिता, कश्यप राजाः। उत्सवं घंभंदां अंसवर्तमिष्ठिः जुहयात्, इदं पदं प्रापोति। श्रीफलकाशेनारी श्रवणां घंभंदां राजस्वीनां लक्ष्यं जुहयात्, राजस्वीनां वश्या भविन्ति किर्ति। उत्तरसहस्रं जुहयात्, घंभंदां श्वरणां डैथा अगतो निवेद्येत। सवीं राजानो वश्या भवन्ती।

॥ यशोभुजकुसक्षारं समासम्।
॥ कृतिरियवन्दनशुरत्यांदानाम्॥

175.

चश मनवी स्वीपुरुषां वशीकृत्तुमां: शुल्कप्रति-समाभव विसन्यमयुतेकां प्रवायं जपेत् भगवतीमवलम् रक्तवेिणं परिभाषा गार्त च प्रायः। तत्वाय कम्—स्वरूपे राविन्याकरणांकारकराणादस्तलमर्यादिवचनं निःसर्वगतनालं विचित्य तत्क्षेत्रसु भवरामादेः ब्रा है सुर्य लुप्ते। श्री: इत्ययोवरपरिश्रावं अतिहिंसएकुकरानाभूतानन्दस्यस्थिताः स्वामित्वाच्यायनः—
परितान् ह्या स्वामनासिकाविषय निस्तुल साधाया
दक्षिणात्मकाविषयप्रवरिषणां युनावशीषेन तानं उच्च व यो यो इति इत्यादि दस्तरपरिष्ठतान् तानं थायलां
आकार्यगुरुपतिरत्नकोणविलिकाशरणिकां साधायां
किस्स्तं का विषय तत्त्वमित्वार्थात्माय तद्वामनासिका-
विषय निस्तुल योगी दक्षिणात्मकायता साधायां विषय निस्तुल विचिन्यते।
पश्चादस्तरपलालनेति गलले वहा यो तिन्च विषय अर्ध्वुन्मे पीढ्यन्त्रा रापिकालया पर-
बशीरते मध्ये साणन्दे मन्लं जयते——ॐ कुरु-कुशी हृः अमुकों मे विश्रामाध्य साधा। सत्ताहात्
सिध्यतीति।

॥ श्रमरीयोकुरुकुशलसाधनमु॥

176.
प्रश्नम् कुरुकुशलकारण सिद्धार्थिन्याशः
उपदेशो विचित्रतेत्स्या समसिद्धाप्रदायकः।
कुरुकुशलायोगुत्तीर्णा भाष्यायद्वेशिकमु॥
हल्लोरक्ष्यानलिङ्गसय्यातिकारलिङ्गार्थांकुश्यो-
वल्लभे परिमित्वानसाधारणमु निर्घोष साधाय दक्षिणापुरे
प्राविषय साधाय चान्द्रें रक्तवर्णः पाणेन गलके वहा
अर्ध्वुन्मे हृदि विषय नासापुरे निश्चयद्विार्थम् यथार-
प्रिष्ठतात्मरक्षारूढः, उत्पलेन हृदि भंगे वायुसाधा

॥ कुरुकुशलपदेशकमु॥

1 A जलार। 2 ANCBa साधार। 3 B काय। 4 N पंक्त। 5 AC बिद्यायसा। 6 AC वास्तरणविचार। 7 AC विद्वत्तित।
177.

ॐ  نमः कुशकुशाये।

प्रथम सुखासनोपविषेः कुशकुशारूपं छला् 'सकलसंभवं वर्णं कथितमार्थितं। स्वहर्दि स्वर्य्यमङ्गलं तत्योपरि रक्तविशिष्टकारंतत् पञ्च रामयो निष्ठयं तथाक्षेत्रविमुखं नरस्यं लक्षणं से शराभिमित्रिणाम पप्रदेस्नामोऽविभाज्यं चाल्वा शृण्यंतां विभाज्यं पापां रक्तोपरि स्वर्य्य-मङ्गलं तत्योपरि रक्तविशिष्टकारं रत्नं सचि परिख्ययुक्त कुशकुशामेद्वारारं रक्तविशिष्टं चतुर्वृजां दक्षिणश्रुजे शराभिमित्रिणाम्यें वामे धनुक्षेप्यथारं वजयंश्रुजेर्गितं रक्त-कुशकुशारुपं चाल्वा भाववेत्। अध्येति कामदेवं सप्तवींकं चिन्न्येत्। पञ्चातं मन्नं जपेत् भाववाचितः—ॐ कुशकुशे [श्रीं] स्वाहा।

॥ कुशकुशासाधनम् ॥

178.

हचन्द्रमण्डले हृःकारणं हृःकाराकान्तमभद्रं रक्तोपरं भावा तत्तताखतामार्थकुशकुशां रक्तविशिष्टं रक्तपद्यचंद्राण्यं रक्तभामण्डलं रक्तविचिन्तनीतीवरि—व्रजितकुशकुशाब्रजाधारं वामेन।

1 Ab 0कर्म।
2 मद्याॅ  omitted in ACBa.
3 ANC जन्य।
4 ANC 0सत्र।
5 ANCaB मद्य।
6 AC 0सत्र।
7 AC विनयलेख, AbBa विनयलेख।
8 Ba साह, Ab' साहाय।
9 AnCaB 0मद्या।
लक्ष्मण राजा, सततलक्ष्मण सुरा सुरक्ष्याय, कोथा गगन रावतादीय दिंदरशः सामान्यपश्चात, सादर निर्नारदी दीर्घाकालमनन्तजापेतन विभुवनमपि वशीकृतादिति।

॥ आर्ये श्रीमती कुकुक्कासाधनम् ॥

179.

प्रथमं ताठे भवानाद्रार पञ्चगण्यानुसन्ध्ये पृष्ठविक्रिये प्रदेशे हृदध्वेता तत्रं समाहित उपविशय महतविक्षे तत्रः पञ्चातु हृदि रेफारिषंत भूर्यभाषं आळामासाकालिन तय नामी रत्नहीरार विभिन्नहेतु। ततो हृदि राजाविनुः मरीजेगी दिशेदिकारिण्यं सच्चातुवनवायू श्रीकुकुक्कासाधने पेशावरस्थेद्वारा पुनरागमः तस्मिनेऽब्रह्म प्रविष्टं मरीजिञ्ज्ञान विभाषयेत्। ततः पञ्चातु हृदि रेफारिषंत भूर्यभाषं आळामासाकालिन तय नामी रत्नहीरार विभिन्नहेतु।

निःसब्बाजी द्वितीय वा पञ्चगण्यानुसन्ध्ये पृष्ठविक्रिये प्रदेशे हृदध्वेता तत्रं शरास्त्र श्वासरूपसुण्डामासालकारणां अन्धपद्ध्वारा नाथ्येष्मां तस्मिनेऽब्रह्म प्रविष्टं मरीजिञ्ज्ञान विभाषयेत्। केवल तदन्त्राधिकारिये च केवल तदन्त्राधिकारिये च केवल तदन्त्राधिकारिये च केवल तदन्त्राधिकारिये च केवल तदन्त्राधिकारिये च केवल तदन्त्राधिकारिये च केवल तदन्त्राधिकारिये च केवल तदन्त्राधिकारिये च केवल तदन्त्राधिकारिये च अन्यां तदन्त्राधिकारिये च अन्यां तदन्त्राधिकारिये च अन्यां तदन्त्राधिकारिये च अन्यां तदन्त्राधिकारिये च अन्यां तदन्त्राधिकारिये च अन्यां तदन्त्राधिकारिये च अन्यां तदन्त्राधिकारिये च अन्यां तदन्त्राधिकारिये च अन्यां तदन्त्राधिकारिये च अन्यां तदन्त्राधिकारिये च अन्यां तदन्त्राधिकारिये च अन्यां तदन्त्राधिकारिये च अन्यां तदन्त्राधिकारिये च अन्यां तदन्त्राधिकारिये च अन्यां तदन्त्राधिकारिये च अन्यां तदन्त्राधिकारिये च अन्यां तदन्त्राधिकारिये च अन्यां तदन्त्राधिकारिये च अन्यां तदन्त्राधिकारिये च अन्यां तदन्त्राधिकारिये च अन्यां तदन्त्राधिकारिये च अन्यां तदन्त्राधिकारिये च अन्यां तदन्त्राधिकारिये च अन्यां तदन्त्राधिकारिये च अन्यां तदन्त्राधिकारिये च अन्यां तदन्त्राधिकारिये च अन्यां तदन्त्राधिकारिये च

1 AC हसरात्।
2 A omits सामान्यपश्चात्।
3 A श्रामारवः।
4 सा।
5 Ba अस्सम।
6 A गगन रावतादीयैं।
7 ANC Ba गगन रावतादीयैं।
8 A अम्बरेश।
9 A अम्बरेश।
10 Ba अम्बरेश।
11 ANC Ba अम्बरेश।
12 A अम्बरेश।
13 Ba अम्बरेश।
14 A अम्बरेश।
15 Ba अम्बरेश।
चैतन्यमालायं ॥ किंचिद्रतानं पचययतां विचित्रयतेऽति पश्येदो योगी ।
पंश्यारक्षिणृपृतिरत्रोत्साहोकलिकावरेष ॥ हष्टमुहुर्तो मन्नी किंचित्तां प्रतिविष्ययते ।
तत्सति भरमाः स्वस्मयेन निराचीतित वास्मासिकाविवरेष निःस्तुतय शरदेः स्याः
यशोहरिणी योगिनीं दक्षिणं नासाविवरेष प्रविधा इति सहान्वितः
स्तेषां चानेरनेभावयत ॥ पश्चात् उपजेण ग्येन बद्धाः योनिमथुजन तु पौड़िताः
सर्वमाङ्गलविधिन्य वशामायेत ॥ अतात्त्वं कार्त्तां साध्यांमायेत्तत्त्वमुख्यायेत्तत्त्वमार्थासाधारः
सदानन्दो जयेन्नां सोपत्तेः सुनिश्चियेः ॥
ॐ कुरुकुले हीः अमृतांमे वशमायं स्वाहा ॥
समसं चैत्तदंहिंशं कुर्वतिः ॥ ततः सा विविष्कृताया सतीं आरक्ष्यति मन्न्यानुष्ठिताः ॥
मुख्येशी विवश वा चानकिविवशतुरा ॥
तां प्रायं संपद्योगेन पूजयेदेः बुद्धद्वृक्षम् ॥
विपुला सिध्यिन्य केनापि विद्ययते ॥
॥ इति उद्धियानविन्यगतकुकुकुकासाधनम् ॥
परि सत्यपर्यायक्रसन्तानं पण्डकशालकुलाकारस्नपदसन्तानं
हारिद्वनभावविभूषितं नीतिवानकारकोऽविक्षिप्तं
रजतसदलाश्वভक्तकरणश्र्याणीः शुभव्यवमृद्गाधिकारिनम्
श्रुतिभुजागतिकतं शुभव्यवनाशानागुंगनं श्रुतिभुजागतिकतं
पि०श्रुतिभुजागतिकतं शुभव्यवनाशानागुंगनं
धारितं श्रुतिभुजागतिकतं शुभव्यवनाशानागुंगनं
P: fo se 10

1. A omits राजनाथसबो
2. ACBa ो चेतु
3. Ba omiss.
4. ABo omit.
बहुँकां महावरं चैतातुकनमछतम्।
राहुल सर्वज्ञानं निगुणालयत्वमवस्मम्॥
यथा ति जातमाणश सारिता सर्वभागतास्।
तथां सापत्यानाम् सुई दिवेन वारिसा॥

अभिविचलन नाममितनाथप्रसुखा: वर्तमानाता वीरापन्योजनः समाजाः। अध: सर्वभागतानांभीकूकसमयाः यथा हुँ इत्यादनेत्याभिधिः सुकुरे प्राधः सर्वभारमक्षिति शिरसः सिरसः सिरसः नायकः। अभिप्रेतानाम्।

मदुर खनामी कमलाडीः उल्लूक्षितमयाने अंजाकङ्कः सातामिन्तनुनादतुकाणुकाणुकाणुन्तु अल्काचैतीः

फर्माणः सुर्ख दीपां दीपां दीपां दीपां दीपां दीपां दीपां दीपां दीपां दीपां दीपां दीपां दीपां दीपां दीपां

राहुल सर्वज्ञानं निगुणालयत्वमवस्मम्॥

पर्यऽन्नभामतीयो वादी च भवति
असुरःनायिक सत्यशास्त्राणि चिन्तयति

ईद्वा वा मनवं गुरुपदेशयो जातया प्रदाहाद्रये — अुकुस्तुः

होमाकविभाषायुक्तक्रिमिषुपुराणपश्चाती-शस्त्रोमेन नागक्षण्यां मृत्युच्यति, अवभारितिद्वि-भावां च सम्बन्धात्। नायवा समेभुतत्। अवघ्नया भगवान्

हुँ, वुह्यमां अपाथिन्याः, अविन्या तुहादिग्रहः,

अविन्या बुधसिद्धः। अवघ्नयो वि: मणिमालीयाः प्रभाव दिति।

पूर्वान्तः

कुमारीकरितानवेशः शतपदाधपन्नवात्थायचिन्तचिन्तपर्यत ।

चिन्तकः च पन्नु विधिवता चिन्तकालमगीकः सुगंधिपूषिताः

वारिसा चतुर्विधानीः

वारिसां वारिसां वारिसां वारिसां वारिसां वारिसां

गांधी यो भगवान्

वुह्यमां अपाथिन्याः, अविन्या तुहादिग्रहः,

अविन्या बुधसिद्धः। अवघ्नयो वि: मणिमालीयाः प्रभाव

दिति।

पूर्वान्तः

कुमारीकरितानवेशः शतपदाधपन्नवात्थायचिन्तचिन्तपर्यत ।

चिन्तकः च पन्नु विधिवता चिन्तकालमगीकः सुगंधिपूषिताः

वारिसा चतुर्विधानीः

वारिसां वारिसां वारिसां वारिसां वारिसां वारिसां

गांधी यो भगवान्

वुह्यमां अपाथिन्याः, अविन्या तुहादिग्रहः,

अविन्या बुधसिद्धः। अवघ्नयो वि: मणिमालीयाः प्रभाव

दिति।

पूर्वान्तः

कुमारीकरितानवेशः शतपदाधपन्नवात्थायचिन्तचिन्तपर्यत ।

चिन्तकः च पन्नु विधिवता चिन्तकालमगीकः सुगंधिपूषिताः

वारिसा चतुर्विधानीः

वारिसां वारिसां वारिसां वारिसां वारिसां वारिसां

गांधी यो भगवान्

वुह्यमां अपाथिन्याः, अविन्या तुहादिग्रहः,

अविन्या बुधसिद्धः। अवघ्नयो वि: मणिमालीयाः प्रभाव

दिति।

पूर्वान्तः

कुमारीकरितानवेशः शतपदाधपन्नवात्थायचिन्तचिन्तपर्यत ।

चिन्तकः च पन्नु विधिवता चिन्तकालमगीकः सुगंधिपूषिताः

वारिसा चतुर्विधानीः

वारिसां वारिसां वारिसां वारिसां वारिसां वारिसां
पुनरपि प्रमद्रां वशिकृता चेतशीकोणामाय माहृत- 
हस्ताने गवत् रक्षामर्य परिधाम प्रकाशिण अधीनी- 
लक्षिताययो भूता कुसूकुसामाय विधाम मद्दनः एकी 
माहृतबामा कामीयिका(?)एसन 'निशाच [परिधाम] 
'वशिकृतां प्रविचितन मयं जाताम्। तत्ताय अनोः
हीः अमुकीः 'वशमानय खाया। सतासारार्थ से 
स्वातान्त: त्व मामय नामा' याविर्द्ध मयं जपेत्। देवतानः 
हस्तो करोति किं प्रस्त: मुद्रमान्त:। महाकालोपि वशी- 
हतो चारीया महायतिक्रत्या अनेन कुसूकुसामन्तेत—
वशिकृती:।

तारी चार्तालिका चैव सरम्भ्रीः स्वभोक्तम्।
स्वतारांकोतीताव वस्त्र्य वसण्य वक्तन्ता भक्तीं।
स्वतयः नेत्र नद्यः च बोधिः
"वस्त्रांतमसं च तत्तेव नातिकाम्।"
संप्रस्त बिध्या च विषय तैयः 
पुष्यः। च कोष्ठी वशकः जनस्य।
वशिकृतीविधः।

ॐ कुसूकुसे सन्दुपवणः नायश्य नायश्य कौलय कौलय 
भक्तय भक्तय महेंद्र महेंद्र धनंजय धनंजय धच्छरय धच्छ- 
सारय धच्छरस्त: मे कुह शान्तिः मे कुह पुर्दी मे कुह सर्व-
सत्यानं वश्यानम् मे कृष्ण स्वाहा नौ नाथ स्त्री" हुए हैं हाँ हाँ। अच्छे महाने वाचक्रिमणां शपथ-भाजनं महादिकस्मत्यतमयं पारदस्तं हृदया चर्चा रिश्याध्याय भोगवेयं सर्वभूमेयं दृष्टीयं। अः मुरलिनेन सन्य-पुजारिकिं विसर्जितं। यथेन महास्वागतशान्तिभविष्यति।

वल्लकिथः।

"अथ होमकुषविधं वस्ये—  
शानिकम् शान्तिरिच्छन पुष्पिकम् पुष्पिकतसा।  
वस्ये चौकिण्यवित्तं उद्विधं तु मारवेन।  
शानिकम् महालं कारं वाचकारं तु पौष्पिके।  
वस्ये च चार्वचन्द्राकं खाद्यादितिव मारवेन।  
हस्तां" यामं भवेष्चानी दिधस्ती पौष्पिके तन।  
यथा वस्ये तथास्तक्तं मारवेन विशंतक्तम्।  
हस्तां च भवेष्चानी हस्तमारं तु पौष्पिके।  
द्विपच्च मारवेन सुकृष्टं व्यास्तक्तं। "तु वस्ये।  
प्रति"पतसं शानिकां होमं पौष्पमास्यं तु पौष्पिकम्।  
अभिषरं चतुर्विशायं च चाष्मयं वशमकम्भर।  

इति। चापे—  
तत्तत्त्व। [विश्लेषत् मनं होमकृष्टं नरमात्मत।  
शानिकं वर्तुः कारं हस्तमारं तु स्वर्णेत।  

1 N घो।  2 A omits.  3 N सैं।  4 N हो।  5 A घो।  6 N बिष्मकल।  
7 ANC Ba +चह।  8 अथ...वस्ये only in Ba.  9 Ba महा।  10 AC Ba +चह।  
11 AC तथा वस्ये, N Ba तथा वस्ये।  12 AC पुष्प, Ba घो।  13 AC *कुसुल।
रागचेतसस्वयं [च] हैः परदूषकः।
गव्यं दोहदुःसत वधियं बुद्धशासने॥

दृष्टि दोहकुरंबविधिः।

'अन्यथा काव्यदे यत्रु कामेन' गुरुपदेशतः कालं
चालवा चालावा शैणं नागरूपं धारा सितवर्य संहं दृष्ट-
दलकमलोपरि क्रियामेवं नरहः महामुखादृशेिः निवासं रतं
पादपथं अन्हं भवतं दकर्मविकल्पं धातवः।
नौचें दूर वा
पोष्यक्षुद्रां अनामिकां पुर्वोत्सरमणिज्ञायं सुसाधीः
द्वितीयें होहुसुनारणेऽपि सुभृतः।

बहुं दृष्टां तज्जनितव्या वा
वैविश्वरांकाचाचाचार नीचेवनाहतेन पूर्वोत्सरमणिज्ञः
स्वरूपम्। पूर्वथपरं दृश्यम् नौचें दूर श्रीमानसां श्रवणं
धातवम्। सुराघोषस्य भवते याने दृश्यम्। चर्चा
नासं इति सदा कार्यम्।

तितलोत्तरं दृश्यम् मोहितत्वं
रतनोत्तिष्ठेण सत्तेन।

पुनः पशीय्येन गले बद्रा दृश्य
चुंचुंपितं खं नीयमानं खेड्येन खं प्रविष्टं निर्विचयं
भवेत्। ज्ञानशर्तम् सत्ताकाव्यदध्यातं धातुं
अतिविषकाठायम् धातुं अतिविषकाठायम् नास्ति।

इति गोविन्दशर्तम् दृश्यं सुतमनंभोगोपरि
श्रीरामोपिशयः

नासं निर्विचयं भवति नास्ति।

1 A हिंदी।
2 Ba omits the concluding portion from here.
3 AC कार्योऽस।
4 AC कार्योऽस।
5 A घोषस्य श्रवणं।
6 A बद्रा।
7 AN सुभृतः।
8 A छुट्टा।
9 N भुंत।
10 Ba omits the concluding portion from here.
कुष्कुला भुगारिकेत। ततः स्वच्छ वादिससब्भूतनामग्रह-मण्डलकारणम् बीजं तस्वीरविपक्षवाचरुवाचारी नानाविधोर्षी: पुजार्थजालविशे: पूजायेदिति पूजा, पूजयिला परमकामकुशीको योगी भक्तिनः कायमचित्रितेन वन्येदिति वन्नो, वन्निला च पापदैवना-पुष्यानुमोदननामिदं कृपये। यत्तिहि ततः मया पापसं कस्म कारितमनुमोदिति तदायं भगवद्: प्रवाहयो दैशित्स सर्वसिद्ध। तदस्येन वोधितं विभिन्नः। भवसे गारे पुनरिनाम् सचनम् तेषामुसबरि तत्त्व चित्तविर श्रवं करोमयि दैशित्स वोधिविशेषार्थः। ततः पवार्यत चतुर्दशिविहारान् तानन्द भावयेत्। तदस्य सर्वभवानं विचार्यं प्राकृतकारयपरि- तथाय श्रवाधिशुमन्मत्तमस्त्रेषुकृष्णं शुरुतान् तैलोकारी- नितिका विविधभव्यम् मलेशान्तिन मस्तितत्तमिनहं——सूर्यतानां मन्त्रमकारयं कृपये। पवार्यत पूर्वोत्तितप्रश्न- धातवनात् सत्तथोमनसोकीमायी मल्ली दिव्यकार- मुखायेत्। मल्लनारम्यः दिव्यकारायचारं। तदन्य- कारयेशु दैशित्स बीजं तेन निर्मलेन पुष्करीकं विकसितं तस्मिन्निवधेन्ते बीजमंदून्द्रविध्यूषितमाय: पष्पकरमार्यि तथमिरेत मित्रविशेष तेन वजमयि भूरिमं वक्ष्यितं मस्त्राविकाराय च चित्तैत्। ततो मधये एकतायेति दिव्य ध्यानमविकाराय शुद्धी विभावेत्। तत्काले शुक्रमधमं बीज- मध्यं वोधिविशुष्टं मूलभन्न सत्तथोमनस्न्यायेत्।

1 AC omit पुष्यानुमोदनम्। 2 A तद्रग्न्, C तथेय। 3 AC omit। 4 N चाम्प, C अद्वस्तम्। 5 AN मयो। 6 AC omit।
तत्त्वज्ञानस्मृतियुपादयकायं तत्त्वपरं विशेषते सत्तमं भौजं तत्त्व्योज्यं संबंधं तत्त्वज्ञानस्मृतियुपादयकायं न भौजं तत्त्व्योज्यं संबंधं तत्त्वज्ञानस्मृतियुपादयकायं नामं तत्त्वपरं विशेषते सत्तमं भौजं तत्त्व्योज्यं संबंधं तत्त्वज्ञानस्मृतियुपादयकायं नामं तत्त्वपरं विशेषते सत्तमं भौजं तत्त्व्योज्यं संबंधं तत्त्वज्ञानस्मृतियुपादयकायं नामं तत्त्वपरं विशेषते सत्तमं भौजं तत्त्व्योज्यं संबंधं

न्यासं हर्तिर विषयं कालं कालुटादिसभवं। भौज्यतो मूल- भौज्यतो मूल- 
मन्त्रोडारः— चादी वशंषारं देखा तत् पञ्चमं 
पञ्चमं पञ्चमं, सत्तमं पञ्चमं चाले तत्र नित्युद्धभूषितम, तत् 
पञ्चमं पञ्चमं पञ्चमं चाले तत्र नित्युद्धभूषितम, तत् 
पञ्चमं पञ्चमं पञ्चमं पञ्चमं पञ्चमं, 

न्यासं हर्तिर विषयं कालं कालुटादिसभवं। भौज्यतो मूल- भौज्यतो मूल- 
मन्त्रोडारः— चादी वशंषारं देखा तत् पञ्चमं 
पञ्चमं पञ्चमं, सत्तमं पञ्चमं चाले तत्र नित्युद्धभूषितम, तत् 
पञ्चमं पञ्चमं पञ्चमं पञ्चमं पञ्चमं, 

न्यासं हर्तिर विषयं कालं कालुटादिसभवं। भौज्यतो मूल- भौज्यतो मूल- 
मन्त्रोडारः— चादी वशंषारं देखा तत् पञ्चमं 
पञ्चमं पञ्चमं, सत्तमं पञ्चमं चाले तत्र नित्युद्धभूषितम, तत् 
पञ्चमं पञ्चमं पञ्चमं पञ्चमं पञ्चमं, 

न्यासं हर्तिर विषयं कालं कालुटादिसभवं। भौज्यतो मूल- भौज्यतो मूल- 
मन्त्रोडारः— चादी वशंषारं देखा तत् पञ्चमं 
पञ्चमं पञ्चमं, सत्तमं पञ्चमं चाले तत्र नित्युद्धभूषितम, तत् 
पञ्चमं पञ्चमं पञ्चमं पञ्चमं पञ्चमं, 

न्यासं हर्तिर विषयं कालं कालुटादिसभवं। भौज्यतो मूल- भौज्यतो मूल- 
मन्त्रोडारः— चादी वशंषारं देखा तत् पञ्चमं 
पञ्चमं पञ्चमं, सत्तमं पञ्चमं चाले तत्र नित्युद्धभूषितम, तत् 
पञ्चमं पञ्चमं पञ्चमं पञ्चमं पञ्चमं, 

न्यासं हर्तिर विषयं कालं कालुटादिसभवं। भौज्यतो मूल- भौज्यतो मूल- 
मन्त्रोडारः— चादी वशंषारं देखा तत् पञ्चमं 
पञ्चमं पञ्चमं, सत्तमं पञ्चमं चाले तत्र नित्युद्धभूषितम, तत् 
पञ्चमं पञ्चमं पञ्चमं पञ्चमं पञ्चमं, 

न्यासं हर्तिर विषयं कालं कालुटादिसभवं। भौज्यतो मूल- भौज्यतो मूल- 
मन्त्रोडारः— चादी वशंषारं देखा तत् पञ्चमं 
पञ्चमं पञ्चमं, सत्तमं पञ्चमं चाले तत्र नित्युद्धभूषितम, तत् 
पञ्चमं पञ्चमं पञ्चमं पञ्चमं पञ्चमं, 

न्यासं हर्तिर विषयं कालं कालुटादिसभवं। भौज्यतो मूल- भौज्यतो मूल- 
मन्त्रोडारः— चादी वशंषारं देखा तत् पञ्चमं 
पञ्चमं पञ्चमं, सत्तमं पञ्चमं चाले तत्र नित्युद्धभूषितम, तत् 
पञ्चमं पञ्चमं पञ्चमं प.nz

C 0.085| A 0.085| C 0.085

1 AC repeat. 2 AC repeat पञ्चमं……..पञ्चमं। 3 AC 0.085| 4 AC 0.085| 5 A 0.085| 6 AC 0.085| 7 A 0.085| 8 A 0.085


1. AC omit.

2. AC तात्त्वकः चासं ।

3. AC भास्यम् भावम् ।

4. AC रूपः ।

5. A रूपः ।

6. A बैरिः ।

7. one फट is omitted in AC.

8. C विनः ।

9. AC नेतः ।

10. AN कार्मणः ।
संक्षेपेऽति तारोद्वकुलकुलारुपप्रभावान्त विचिन्य
धर्मोदिये साध्ये धनं ज्ञानद्वहिष्णुरानरूपमः तभीभियुः
परिवृत्तं सम्पुत्राश्चिष्यं वशीभूतिमारकांक्षे धार्याधिति
वश्यविधि।

चर्या भगवतायं: कुकुलकाया: साध्ये बस्ये। प्रधानम् ताव्रम्बा
नानी सुखानीपविष्यं: पदार्जिगताः कुकुलाः बुझिष्ये
संस्कृता पुरतोस्वयम्य मनोमयीं पूजां विधाय प्रसिद्धम्
विशेषतः जगरणमनादिक्षं वृक्षार्दिने—

रत्नार्त्ये मे शरणं सर्वं प्रतिमिद्वस्मिः।
ञालस्मीते जगत्वर्यं बुझिष्ये दृते मन:।
उत्ताद्यास्मि वर्तोधिचिन्ति
निमुलवास्मि वदू स्वस्वविहार।

इति चरिषे वर्तोधिचिन्ता वक्ते।

इत्यादिना शौदिकिन्तृ उत्ताद्यतेत।

तदन्तरं तेऽऽवमावश्षा: स्वभावविद्वान्
इति चरिषुसूचये भवमावश्षायमधिमिश्च श्रुत्तताः विभावनान्तात्र श्रवणक्तरामद्वारे
चन्द्रमालाङ्के ताकांग रसिमालिनं विचिन्य तदुद्वरस्मिस्मृतेः इधिष्ठितामेकानवभाय चर्म
सचावान् वशीष्ण्यं तासमि गौतेः कुकुलरूपदेशं प्रवेशनाभ्यां कुकुलरूपपर्यक्तं
रत्नार्त्यं पदार्जिगताः पदार्जिगताः पदार्जिगसन्यवज
पयोक्तिमं वशीष्ण्यं सृष्ट्रभुवां सत्यवस्य्योपयमं—

1 इत्यादिना... 2 भवेत् is found only in Ba. 3 N सकुः ।

The author's name is given only in N.
भुजाभार चैत्यविश्वासमद्वारे दितीयदक्षिणामकारभारं
महाशरात्तोल्लिधरां परिशिष्टकर्मयें मुक्तिपरित- 
धनं: शरां सम्भारस्विष्मा कनकलक्षिपुरितवाहु- 
लतिकां नवयीव्वोद्वारं रत्नवस्त्रपरिधानं रत्नकु- 
कोचानां सत्त्विमण्ड्युधितं पञ्चततागांतसुकुमारसं।
हृदि रत्नवस्त्रवटके चन्द्रमण्डले वनक्षणाकुमुनसत्त्विं 
ताँकार विनयं सर्वानवाहारं कृपयं व्रहमें 
कुकुकुकामभारितं।
ततो नानायिवरुप्ताभि: पूजाभ- 
जालिविश्वारदिभि: पूजितं संतुं द्वित वायुमण्डलार्के ते 
हृदि रक्तशीन विज्ञा साध्याप्रायं हृद्यं उपविष्यं 
सादोप- 
समुबाहणे। रत्नोपकाल्यावाराश्चे श्रेर्य साध्यं पुनः 
पुनर्विधिये ते। तत्त्वतः मन्तः— औऽ कुक्कुलके ही: क्रमुक व 
शमानेह है: सादा। तत: साध्यं विज्ञानीयुं 
पाद्योपनिषितं द्विते प्रयेेणे।
यें विस्मयं भावयतो निंतं शक्मपी शमानेहत।
पूर्वनेगाय सृजिवपरे 
केशावपदे योधमिकन पितकरेश प्रभ्यं प्रदेशे प्रति 
खेलियत्व:। 
यें निरोधे पटे प्रतिष्ठिते युबे 'अस्वति 
तत्त्वप्रायं: सितचन्दनेन मण्डलकुमुलिप्यं' ग्रंथप्रदीपं 
प्रज्ञाय पञ्चपायार्बाहवतैः च सम्भवं अयुं समेत।
तत्त्वतः मन्तः— औऽ कुक्कुलके ही: सादा। तत: 
संवेंकर्म- 
समायं भवत।

॥ यद्युकुकुक्कुलकाम्बारिकायः साधानं समातम् ॥
धर्मशास्त्रज्ञान-सम्बन्धित साहित्य साक्षरता सर्वेक्षण मानकों के माध्यम से विभिन्न प्रकार के साहित्य रचनाओं को अध्ययन किया गया।

1. AC o.b.कै graduated.
2. AC मानव.
3. आचार्योद्धार.
4. AC मानव.
5. A सहित.
6. A साहित्य.
7. A साहित्य.
8. AC ति ठीक.
9. AC ति ठीक.

सम्पूर्ण विषय के माध्यम से साहित्य का महत्वपूर्ण भाग अध्ययन किया गया।
साधनासाधनां

साधनायां तद्रशिविबुधां तथा दक्षिण-कर्णेन प्रवेशं तथैव गद्य तथैव सितघ्वं तथैव प्रवेशं तत्स्थानं गद्य तथैव तिलितू श्रीकुकुलसूक्तेष च ज्ञारं मद्यनातन्त्रानिविष्टमितियानस्यम्। ततोऽवश्यं सा साधनासाधकारयाय वर्णवायुक्तां भवतीति।

विधायासार्दिं पुष्यं कुकुलसूक्तायः साधनां नूसे नन्दुः।
तेन सवयज्ञा: सनु सवयायथिनयोजने॥

॥ श्रीचेतनजन्तकमेश्वरः स्वाभिषेकान्तकुकुलसूक्तायः समासं।

कृतिकर्मोऽश्च विनांसतः॥

==

184.

"गम्: कुकुलसूक्तेषी।

पूर्वोत्तकविधिनेन किरु श्रव्दीवनी श्रीकाविज-निधिनां रत्नवर्षां दक्षिणेन शरीरात्तिहसं धारेन रत्नो-तलागुपर्विषीं धारया॥। तत्त स्वाभिषेकसर्वोपगी-सर्वायुक्तां भवते॥। नूसे: कुकुलसूक्तेषी देशदन्तं ववस्मानय स्वाहा।

॥ संहिताकुकुलसूक्तायः समासम्॥

1. A सतास्थे॥ 2. गम्: कुकुलसूक्तेषी।

This Sadhana is found only in AC: see fol. 34.
अनुबारितीयर्युः जपेत, उचारोकुञ्जोऽविच्छिन्तः अतुसत्सहस्रं जपेत्। एवं जापमाशेष चैलोकांशापी योगी गच्छेल। भुवनचन्द्रस्यम्। सेवाद्विन्द्रेण ददाति। कार्यीं मन्त्र-साधने—

लक्षणेन देवराजः श्रीकृष्ण्युः तु। पशुपतियाः कोय्या सत्वस्वेष्या चाचुरः।

शतसहस्रेण मन्त्रेण वजगभीभिभस्मोधिपुर्वं लभते। चौपदेशोऽयम्—

तं कुञ्जोऽरूपं करिये द्याः 
चर्याधिसित सौरा इन्द्रेद्याः।

गुरुक्षेत्रे दिदृश करि मायाः 
पदार्थं सचरं विधाता करे ह्याः॥

बैलोकोः तमोः विधा सितकुञ्जकायाः। साधनं विधिवत्तां सर्वथन्यां युभरः॥

॥ सितकुञ्जकालसाधनं समासम्।

॥ हृतिरिथ्यं सिद्धशब्दपदानाम्॥

1 शास्त्र—
तत् कुञ्जकालस्य चलद्वैतद्विधिम् श्रीकृष्ण्युः ते ददाय।
गुस्तिने वृणं चलद्वैतं समां भवति नवययादि विषयां कुष्ठ दानिम्॥

[MS में पुनर्लिखित]
प्रश्नम् सहायि रत्नवर्णः चन्द्रमण्डलं विभावः रत्नवर्णः
हिंकारं प्रश्नेत्। ततः प्राप्तेश्नादिकं निवेदयेत्।
पश्चात् सून्यतं भावेत। सून्यताया विषयो योगी रेषिया
क्र्यायं पुरातो विभावं तदुपरि हुँकारं नीवशं विभावयेत्
मस्तिः। तत्परिशतं विश्ववं तत्परिशतां वजुमयः
भृमिं वच्चनकाराः वज्जप्स्यज्रजविनः। ऑ रक्ष रक्ष
हुँ कूं हुँ फट फट फट लाहा। पश्चात् योगी रत्नवर्णः प्रति
तदुपरि चन्द्रमण्डलं तदुपरि रत्नवर्णः कारपरिशतं
रात्तोप्लम, तदुपरि पुनःचन्द्रमण्डलम, तत्परिशतां
कुस्कुस्मात्मां विचिनत्येत चारिचर्केन नादायां
च वायुचमोड़कारिः पञ्चमुद्राविभूषितां अज्ञीकृतं
पिन्धकारां चर्मिताभनाशोभिताशिस्यं धनुर्विशां
तथोप्लाकुस्कुस्कुसम्। ऑ च याननिन्यो नासिः, नापि
भोजने नियमः। ऑ च मन्त्रापलु क्रियाशाः यथा न
कासिन्त्र प्रयोगिति तथा कर्मः। ऑ कुस्कुस्कः ह्रीः लाहा।

धान्यैौ वशं राजा प्रजालोकोश्यतुः।
पशुपञ्चायत् कोषा सरस्वर्णा चाचाचरः।

|| हेवजकमकुस्कुस्मात्मां समाप्तम् ||

\[1\] AC प्रोक्तम्।
\[2\] AC अनुसारम्।
\[3\] C नववाच्च।
कुषकुलाशायनम् २६९

सूचनेन्द्रप्रकाशश्रीग्राफसुपहसं चतुर्माली कपालान्
पद्यां पच्चुमुद्राभरणपरिशिष्टं पच्चुमुद्राकेशं ।
विश्वासा रागवं शिरस संवत्वी तत्क्रमः साधकेनोऽसः
सत्यम् 'शीवाचाप' ज्यापि यदि सुखुमनीयानयः'ः ।

पद्यसभूतां साधनम् भगवती लोकाशंरे चेतुन ।
कुषामिधानकविना पुष्क समसादित्तमः
तेनासामप्रियकल्पमिललिङ्फवस्फटिताः
सूचनेन्द्रप्रभासरसासाहीसूहरुत्तिष्ठति ।

कुषकुलाशायः साधनं श्रीहेवजतलोहृताः समासम् ।
क्षतिरिथं कवि: कुषामिधानस्य । एवं स्त्रिका: १२ ॥

188.

ँखुकुलाशायो नमः

षया समसामायक सत्त्वसुरसामुना ।
प्रस्वयं भद्रविवत्तानी कुषकुलाश नमामि ताम ॥

अद्व्रे मन्यं कतपुष्योशा चादिस्मु: | शुश्रुसनम् 'हेशनकार' विद्वेषे चारश्चित्तासाहीकुषकुलाश्चेतोऽद्वही-
विनिमये पौज्जविवाहार्कारसमात्स्वाहारिज्ञायं।
नागिरासमालाचरुसिं वनस्प्रियभवावद्य: वसाङ्गः
उपालोकचित्तान्तमस्कुष्ट्विशालोपक्षकृतवैकृताकृतिनाथम्म्मपूर्वसाङ्गः ।

चाराखोयाल्पेशः चित्तमवनमविखलं पालवक्षीयाय धारिः
रजानां वामायाय नियमसंहजं रागाराज्यं तद्भवः ॥

अन मच्छ । २ अन स्वच्छ । ३ अन प्रस्भव । ४ अन होरशुद्ध । ५ अन होरशुद्ध । ६ अन होरशुद्ध ।
तां विभाषत सद्भेवरिकाता भगवतीर रक्तवर्णं रक्तचन्द्र-पद्मसोनं रक्ताम्बरां रक्तालीरवली चतुभुजां साधे अस्मायुद्धं अन्त्येन समापूर्णतिः वामेन श्रेणं रक्त-चाप्पतं अर्पायें रक्तोपल्लरां अर्थिताभिमुक्तं कुः-कुःवाद्यांत्योद्दरिनां सुभाषारसीज्ञां नवयोवाना कुःकुः भवेयें यात् खेडी न भवति, खेडे सुनन्ते ज्येष्ठ। तचायं मनः-ौङ कुःकुः हीं स्वाहा। साध्य वशीकरतं मस्तुर रक्तशोकाकालेन स्वन्देहे चिन्मृगागं अधिकं नव तथा रक्तकसुमेरवती सम्पूर्ण स्वर्यं तु रक्ताम्बरः साध्य चार्द्र भवें न विद्वंद्रं सुवेध्यं स्वाहार्द्वं रक्ताली-कल्लिकायं विधिनिव ज्येष्ठमालः। तचायं मनः-ौङ कुःकुः हीं स्वाहा। समुद्रं ते वशीकुः स्वाहा।   

॥ इति कुःकुःसाधनम् ॥

189.

गमः कुःकुःगायं।

ौङ कुःकुः स्वाहा। आयं तारायं हहन्त अभ्रतिक्षत-शांतं विभुविन्वेशहरसश्च प्रत्यत पूव्यकाञ्चामाधिकारक-शांतं ज्येष्ठ। पश्चात् पूव्यप्रितितथेत गमनमधुर्णात्म्यादि यथान्विनाभिस्म्यं दृष्टें स वशींभवति। सुगन्धिपुपेन

1 N *तारापादानां।
2 सुगन्धिः...भवति is omitted in A.
190.

'पूर्वोक्तविधानोऽनि नवदम्रकेऽनि गुर्जरां जीकृतां जीकृतां जीकृतां जीकृतां जीकृतां जीकृतां जीकृतां जीकृतां जीकृतां जीकृतां जीकृतां जीकृतां जीकृतां जीकृतां जीकृतां जीकृतां जीकृतां जीकृतां जीकृतां जीकृतां जीकृतां जीकृतां जीकृतां जीकृतां जीकृतां जीकृतां जीकृतां जीकृतां जीकृतां जीकृतां जीकृतां जीकृतां जीकृतां जीकृतां जीकृतां जीकृतां जीकृतां जीकृतां जीकृतां जीकृतां जीकृतां जीकृतां जीकृतां जीकृतां

1 C begins with ॐ।  2 ANC न लिखाये।  3 C जैसे।  4 Ab ओम।  5 ANC ओम।  6 B जैसे।  7 ANC ओम।  8 B ओम।  9 ANC ओम।  10 B जैसे।  11 ANC ओम।  12 B जैसे।  13 ANC ओम।  14 B जैसे।  15 ANC ओम।  16 B जैसे।  17 ANC ओम।  18 B जैसे।  19 ANC ओम।  20 B जैसे।  21 ANC ओम।  22 B जैसे।  23 ANC ओम।  24 B जैसे।  25 ANC ओम।  26 B जैसे।  27 ANC ओम।  28 B जैसे।
पुर्व संस्कार पृज्ञानिक निर्वचन प्रवेशयेन ततो मनं जयेत्—ॐ बजचार्ष के हूँ स्वामा।

|| इति वजचर्षिकासाधनम् ||

194.

नमो महाप्रचीति श्रीगुणरुपं विद्यमानम समाहिताचौतिरस्यां पृज्ञानिक निर्वचनां विश्वासः अवज्ञातं हृदं मनसं जयेत्—ॐ बजचार्षिके हूँ स्वामा।

|| महाप्रचीतिसाधनम् ||

195.

प्रथम योगी समाहिताचिति श्लोका हृदं पुर्वार्थ विश्वासः अवज्ञातं हृदं मनसं जयेत्—ॐ बजचार्षिके हूँ स्वामा।

नामोऽमीति विश्वासः अवज्ञातं हृदं मनसं जयेत्—ॐ बजचार्षिके हूँ स्वामा।

nh ।

After this the MS A adds a long fragment, which is unnecessary here, consisting of the Śādhanaś of Śaṭṭaka Hayagrīva (end only), Trailokya-vijaya and Vajraśākarnālanka (beginning). It repeats this portion again at the end. The reason seems to be that some leaves of the original codex were not in order. See Infra.
तत: सहुद्रयात् पूजादेवः संस्फार्ये पूजयिता शताभरामन्त्रसच्चर्चम् च तावद् भावेऽयि यावत् बेरो न जाते।

"छिन्ने चिन्ति सति मन्त्रं जपेत्—ॐ मणिपर्वते वज्रविश्व महाप्रतिसरे हु॥ हु॥ फदुः फदुः खादा।" ततोऽपि मन्त्रः—

"ॐ बजसउ समयनुपालय व्रजसच्चवेलोपितिष्ठ हदो भे भव सुनोधो भे भव सुपोधो भे भव चन्दरो भे भव स्वस्तिनिः मे प्रस्थ स्वयम्भसुभा चे चे चि तः ग्रेयः कुश हु॥ हददहोः। भववनसंर्वभांत्रवज मा भे मुनथ वजीवव महासंयंतत्व चा।—शताभरामन्त्रः। उत्थानकालसमये पूजादिकं खादव श्रमायेत्।"

|| इति महाप्रतिसरायः साधन समासम् ||

196.

"मैंचि सच्चवेलोपि जरसरकाध्यायित्याध्यायित्याविवेले कारायं सुविदामुपेश्यामतिं काव्यप्रदश्याद;।

मायाकप्रासम्म समयसेि: श्रवं विकल्पेज्जगत्। विज्ञानकपुरुषभाव्य पुरती मन्त्री ततसिन च।।

युध्याकारामन्त्रनिविन्त्यां पीताकारां प्रक्षांति कृत्त्यायां निजार्पिन्मि: प्रतिदिनां विश्वव नृदश्यित्वम्।"

1 One दि is dropped in N.
2 AC omit.
3 B विच मे।
4 AN "यथार्थम् यथा।"
5 A "विनुः।"
6 A "बुधः।"
7 AC "सांक्षण।"
8 A यथः।
197.

पूर्वोत्तिविधानिनविश्वप्रचन्देष्टचरितमालाकारानं महामायी द्वितीयानं चिमुखं दंभुजं प्रतिसम मन्त्रेः क्रष्णश्रृवस्तिशिष्ठेरतत्वदन्तं दक्षिणाकिलिस्पुः यथाकर्म महार्ण्याक्षवारस्वरमुखः तथा वामविशिष्टेन रक्षस्तना-चापोतक्षक्षकल्ल चिंचिचारण गुजारस्ता नव-योंवनां चत्रासने चन्द्रप्रभावतीं चन्द्रपर्यन्तिनीमोघ-सिद्धिमुखां भाववेदकामाम्। ततोख्या: शिरकप-हदणांमाभिन्नचन्द्रेष्टु यथाकर्म औऽ चा: माँ हुँ इत्यक्ष-चतुष्ठय विभाव्य सुन्दरसंहरणं कुमालः। ततो मनं जपेत्— औऽ महामायी विचारांति हुँ हृ फट, फट स्वातः।

Ⅱ इत्यक्षमहामायीसाधनम्

198.

पूर्वोत्तिविधानिनविश्वप्रचन्देष्टचरितमालाकारानं महामायी प्रइमईनेिमामानं ध्रुवात् शुक्रामकुम्भं पड़-भुजं दक्षिणाकिलिस्पुः खज्जवारस्वरमुखः, वामविशिष्टेन धमु:पाश परशवः, चिंचिचारणक्षरथातं रूपयौवन-ञ्जारातीं वैक्रत्सिककेत्रूर्णां प्रचन्नात्रायनप्रभाम्।

Ⅱ इत्यक्षमहासाधनप्रमईनीसाधनम्

199.

महामात्रासारिणी चतुर्भूजेकोमकु मृणा दक्षिण-भुजह्वे चतुर्भूजेको वामभुजह्वे परमसारवती हुँकार-कोजा चक्रीभक्षिरकिरितिनी खर्चसानप्रभा चेति।

Ⅱ इत्यक्षमहामात्रासारिणीसाधनम्

200.

महासातवती चतुर्भूजेकोमकु रत्ना दक्षिणभुजह्वे चक्राक्षवारस्वरमुखः वामभुजह्वे चक्रारम्बहत्रत्कस्थ-पुत्रवतीं जींकोजा चमत्कामकुमकृती चक्रपर्यन्तिनी नानाज्ञारातीं खर्चसानप्रभा चेति।

Ⅱ इत्यक्षमहासातासाधनम्

201.

चधामात्रान्तरेश पञ्चाबान्द्रेवयो निन्दिष्यते। तत्र महाप्रतिसरा पीठा चिमुखं प्रतिसम विनयना द्रष्ट-भुजा क्रष्णसितदक्षिणशियत्तवदन्तं दक्षिणप्रचन्दभुजेषु यथाकर्मं खज्जवारस्वरद्वारद्वारस्वरक्षीतस्वच्छवचि तथा.
203.

ध्वजायकेर्णा कण्णा चिमुखी चतुर्भुजा रत्नान्यादि-
क्षिणावांस्मृति खंडपाशारिद्विष्कर्षिकारयो वचार्यित-
क्षिणाद्विबामसत्त्वया उल्लगंफैलकेष्वि श्रुताप्रथा-
मुण्डाक्तस्तिनिक्षरका आप्राखक्तवसना दंग्राकारासुकी
प्रलमोदयां प्रवालिक्षपदि क्ष्यासनभा पीतवस-
कञ्जिकिनी हुँवीजां चक्षोभ्यामुक्ति ।

॥ 'इति ध्वजायकेर्णारासाधनम्' ॥

204.

अपराजिता पीता दिभुजैकमुखी नानारतङ्गोपशोभिता
सपारितसमामाता चोपेतदानाधिक्निर्देशकरा युद्धीत-
पाशारितिकादिद्विष्कर्षिकायमभुजा अनत्यनेनकाराम-
रौदसुकी अर्जेषमारनिघ्ननी ब्रह्मादिदुर्धृतेद्वन्ता-
परिकराच्छिन्तच्छ वेदी ।

॥ 'इति अपराजितारासाधनम्' ॥

205.

वज्रगामारी कण्णा चण्डसुकी हादशभुजा जग्यपिन्ख-
केषी प्रवाेलिक्षपदि दंग्राकारास्तवद्वना प्रतिमुखं चिनेचां
क्षिणाद्विबामसत्त्वया 'थाक्रमम् वज्रवस्त्रादिक्षिणायशः-

1. C omits 'नि'।
2. This Colophon is given in Nb only.
3. ACN omits 'नि'।
4. Omitted in NCBBa.
चकाैं, वामाधूः बुधुः खड़ाः खड़ुः खड़ुः श्रुः परशुपात- दक्तर्यणं, प्रथमसुपुरं क्रष्णं अपराशि मुखानि पञ्चवर्षीनि विश्रामकृत्याः अयात्तित। ॐ हः हः हः स्वाह्वेति जायमन्नः।

चावै भवति धारिषी— नमो रब्धवयाय, नमो रावनसेनानायेते, नमो भगवति महावर्जवगायारि अनेकशतस्वस्यन्विहितदीतिनेताैै उपजन्मेयानायें योगिनीैै। भौमभगिनीैै। ॐ दाशश- भुजाय विकीर्षकोपेयै अनेकविविधविवेधधारिषीै, इधि हि भगवति महावर्जगायारि चरणां रथानां सल्लो चक्त्र चक्त्र बच्चेवादिं ये चायेः समये न तिष्ठनि तानावर्तीयायाम्, "श्रैण्य घुल घुल घुलृ"। ऐँ तः धन धन धन हुसु हुसु मुधु मुधु चुसु चुसु धम "रक्ष रक्ष। रक्षापय रक्षापय पूरय पूरय आविष्क आविष्क भगवति महावर्जगायारि सिद्धाभ- वज्पर्विनारायणित्। जै: हः हः फटृ स्वाहा। चायः कर्मं प्रस्रोत्तेर्वबिधिः।

॥ "इति वजगायारीसाधनम्।"
लुक्कले श्योभिता चारनुपुरभूषिता कनककेरुरमूषित-
मेलखा सव्यसाखार्यारिश्य, तत्था भगवता: प्रथमम्फूरं
गौरपर्व द्विश्यां कृष्ण गुरुं पूर्व पीतं वामं रजाम, द्विश्यार्थम्भुजे
चां द्वितीय वर्ज तृतीय शरं चरवर खं, वामप्रथमभुजे
बंजाम द्वितीय विश्व तृतीय धनं: चरवर परमं,
वारिज्ञशोभिता नानापुरप्रत्यायुक्ता वहारवीरा-
मधेकरानम्बिकरादिम्: संतुता, टैवनागयद्यगभें-
द्विश्यायशों संकरि, इन्द्रवामसोन्केश्वरसुररहुद-
विकेनदोरादिम: ते्: सुना, राज्येमोहवासनानु-
सन्धिपश्चेष्टनकै, परमन्त्रध्रुवित्यागाधृतायो
विश्वेराम्भी चारवकां सुभितान्त विद्वेरकृती,
संयुक्तीविभिन्नतस्तरस्यार्यवरुपारे भित्रअरीरतान परिपारस्यकृती,
महायानीकृतस्यपश्चिन्नपतनानवरसाध्यमनवसधार-
क्षेत्राभियुक्तान परिश्वेषकृती। अवस्थाः" भगवती
संयुक्तसंघर्षयोगेन सादृशयमसाभायानावर्भल्य सत्या
जापमाण्: -- अ शंकाशिर विजीश धाराप्रति सुं हुं
फरं फरं खाँ।

ततो महाध्यक्षाराय द्विश्यादिर्मवे विश्वभोषपरी
चन्त्रमहेष्कमध्ये मार्कारेविषाणेन भास्तित महादा
मायरी पीतव्या खण्डकार्पासरा तक्षपश्चिन्नं
विश्वे चिनिता अष्टभुजा रलसुकुमारी सम्भव्यमश्चूषिता
ततो द्विश्यार्थम्भुजे वर्ध द्वितीये रगधथरा तृतीय
चां चरवर खं वामप्रथमभुजे पाणिपरिभिम्यारु: द्वितीये
मय्यापिंचु तृतीये घण्टेपरिविश्ववर्ज चरवर रणवर्जम,
ततो मूलसमुद्रे पीतं द्विश्यां कृष्ण गुरुं वामं रजाम,
अशोक-
श्योभिता तवारे खीता, सम्मानविपश्चादनानन
संरंजाधिरामीसस्वित्यअवस्थनकृती समस्तानादिनकृती
संज्ञानार्थिदिनविधिम्: सेवीनी सत्यार्जमः

1 AC o नाथो। 2 C नाथो। 3 Ba o नाथो। 4 C बेंजो। 5 AC o नाथो।
तस्या: प्रथमभुजे चरमविन्यसे वडव तृतीये श्रं वाम-प्रथमभुजे तर्जनीपायः द्वितीये धनुः तृतीये रक्तजमु, मूलसुखे हरितं दुःखिते शुभं वामे रक्तम, चापकत्योयो-शोभिता सकामेवादिप्रमुखः समृयृता सहारीयायः-व्यशश्चितेशीलसंस्कृति स्वतंत्रेशिवाय द्रिपद्यावाहिणी काशीशुक्लायोगान्तोत्ति-विद्याकृष्णसंस्कृति समुद्धप्रतिशिवान्तरारामसादिसंस्मारक-कारी। तस्या जापमन्तः—ॐ भर भर सम्भव सम्भव द्रिद्धिबलविशेषेन हं हं फट फट खादा।

एवं यथानिःशं मण्डल विभाव्यता तस्या रक्षससमूह-व्यासात् स्वर्गीयात् रक्षीये निश्चये तायः रसयः समस्तचाहारुक्कयायाय तत्क्वार्ये। पुनःगंगकुः शाकार्थितं चान्नकारकस्व मस्तूलव सचर्येसमस्तस्यकथे विवेकेऽः। ततो इव वेंमकलित्वेत विभाव्य तस्मातु रक्षिमि: सर्वत्रप्राणात्मकाय विशेषे-दधिमेकम्, सिद्धमानमानां [च] पश्चिम। पुरा-वत्साकारपूवृक्कं भावस्वत विचार्यः—चन्द्‌पस्य्वेच्यावजी महाप्रतिसरा, श्रीकृष्णेशची महासागरस्मार्थी, वारे मानस्यस्वामी महामायेः, वाँछेन रागवजी महामायेः स्त्रिः श्रीमायेः महासिद्धती। एवं रूपवेदनां-संग्रामस्वारविवाहकम्भायात्मकम्भावात् एवं टेव्रात्त-विसुधितं जात्म्यथ विषपरं। तैवै समयै भूलया संख्या जोत्ते श्रवणमाण सद्यस्यविशेषं चन्द्रविकेष्यं जोपिने। यायेव महाकाव्यासुखायेः तात्ति टेव्रायोगेन साध्यानमविद्युर्गितेन शान्तमानसेन चविचिं जयेन्ति।

1 AC मदर। 1 AC विभा। 3 A नेव। 4 AC व र।


तिलकशास्त्रानुसार पूर्वार्थ सम्प्राप्त, पादस्त्रिष्ट दृष्टिकोण दिशा खायेयत् ॥
कुमार्षांद्रानां वर्ष द्वात्र दृष्टिकोण दिशा खायेयत् ॥
पादस्त्रिष्ट दृष्टि श्रीरथ स्थितं संज्ञेन विशेषुः ॥
प्रक्ष्णमावः दिशा स्वाच्छ नागानां स महाविद्या ॥
माभसुपरश्ययः शायाः जामुकृष्णसुपरश्ययः ॥
उत्तरस्यां दिशा खायाः वश्याः तु वर्श दृष्टे ॥
ईशानो दिशा शायाः बाध्यः व प्रश्नोऽरुः ॥
शुद्धरत्नं छोर्हितं सगदाम प्रामाहितम् ॥
मध्यनिः संगदाम नाभापुष्थितः ॥
छोर्हितगमरथावः सम्महास्मिन्नाव ॥
तत्तवसः [विशेषाः] दृष्टि द्विः ध्वाक हन्याः ॥
'पलाफल यश्माङ्ग सदुमोशदकः' ॥
'पिन्दकादि वाह्यं छ सहस्रीविशेषतः ॥
दृष्टिकोण वर्ष स्वाच्छ च द्विख्रितं शीभितम् ॥

तथा ॥

धर्मभाषक चाचार्यं कथावजी तथातः ॥
कथा कला मुच्यितं ग्रामसं कुशितं ॥
पूर्वार्थभाष्यं विषयेऽपवेत मौलिन्यं सदा ॥
पिन्दपतिकारभाष्यं शुचि श्रीं प्रः सत्ते ॥
आचार्यंकुलम हस्तितं पाठेऽत परिवृद्धित| ॥
एवकारादिकारभाष्यशादि प्रवर्तेऽत ॥

---
1 ANb *योगंशः
2 AC *तत्त्वार्थितृषः
3 AC *समसमशः
4 AC *सदामशः
5 A स्वाच्छिलि
6 A श्रीशिलि
चचिन्यकन्यादुःखानी यद्यत् कर्तुमिच्छति ।
ततो रश्माविज्ञाने रश्मा भवति निषिद्धम् ॥
वातजाः पिताजा रोगाः सेष्माः साध्यायाः ।
निर्माता स्वरोगास्य स्तन्ति भवति सर्वदा ।
पादस्थायाः योगेन निन्जिन्गो भवति निषिद्धम् ॥

|| पञ्चरश्माविज्ञानम् ||

207.
समावश्चरस्याः ।
पूर्वोक्तविज्ञानेन ह्रदि चन्द्रमण्डले हरितहुंकारचारणा निधिनां वजस्त्रलो चिमुखा पद्भुजां नीलसुखदर्शिकेतरसुखी चिन्निवा वजस्त्रलशयदहिर्धिकारय्याः ।
नर्जिकापाश्चापवादामकारचारयाः हरितयामावर्याः ईच्छा सतिमुखी सर्वाधिरास्यां द्रुतस्थिनिहङ्गमाणामान ।
थाला मुद्रा वभयेत्। इतस्तहे देश्रु भ्रक्तुव वजस्त्रलो कवला कानीयसी ।
जात्यां राधां तथा थामं गोष्ठसुङ्गामेव च ।
धर्मन्यावलारोगमंडलुभिमां नश्यति ।
तेन कर्मेऽनि रक्षानि शुचलारुपर्युपे स्वयम् ॥

1 A adds समान after this.
2 A, AC येषतः।
3 AC बाने।
208.
पूर्वाकाशविद्वान श्रवणमाथवानानां विश्वकाश-क्षेत्रेदेहरितशाखामुखार्जा च हिरानं विसुभा अध्ययानं प्रधानमुन्मोच्यधारास्त्रम देशिणं कपिलं कपिलशोचनं च बांध रत्नं भ्रकुटीवंज्ञानरास्त्रम दक्षिणे च चतुर्वेदी च भयवन्नवी वामचुवंकारणस्य चारश्चापारस्य ललिताश्रिपासनस्य चारारचमोर्तिरायाः चन्द्रमध्यितिरिणिरिधिं अंगे बजग्रहलेले हुँ फट्य स्थापित मन्यं जापेत्।
|| इति अध्यायान्तरेश वजग्रहलासाधानम् ||

209.
आद्री तावनमली सुक्ष्मनोपविष्टः श्रवणः सर्वध्यामः इच्छेमुखायं एवाभेंः श्रवणः धम्मः प्रभवली-लोक धिष्ठितमातिख्यायां रबचयशास्त्रादिगमं कूर्तिः।
ततो शाखा: सचा सत्यस्थर्यां संश्चोदिताः; ते सत्यं मया सच्चिदानं प्रतिद्विपं ततात्त्वात्त्वात् इति।
ततो हृदये विश्वदर-कमलं तदुपरि खर्मांवँ ततो हृदारनिधिमया बजग्रहालामीकरः सच्चिदानं दुरस्फलकनीतिः शास्त्रां विमुखी तितिकां वितीयापिखकारां वासे भ्रकुटी-सुखी रक्ष्यश्राकारः प्रथमं इवसंहितानामेव अच्छुआं प्रथमदक्षिणकरोधस्वाभावदृशं ततीये वजग्रहालामां चतुर्वेदी शरं वामकरं सर्वपूर्वतिकपाण्यं दृश्यते।

1. AC omit चरिता...भूषा।
2. AC **अस्थेत्।
3. AC *मन्यः।
4. A omits वचा।
5. AC समन्यः।

210.
नमो भक्तयेष्यः।
नवा भक्तयेष्यः सर्वंपापविन्यासः।
तथा: साधनसिद्धिदिखते श्रवणं मया।
आद्री तावनमली सुखशीवाचिदिक श्रवणं मनोनीचारे
प्रदेशु सुखासनोपविष्टः।

समेतादिनमः: शुद्धु: दानपारसिपार:-
भावभेन्नार्वदासायिनं तांतिर्न रशि।
कः चन्द्रकीर्तिविशालिनी स्वास्थ्यां मनवार्येश्वरमुख्येष्यसमुप्रस्तोतपिरी भिक्षारूपिन्योक्तिरावशाकराः तुष्टोपरिश्चालाण् हा: निःश्लोकस्वयम्।
तदहारं कः भक्तयेष्यः: समृद्धयेष्यः सर्वध्यामः सर्वभवोपाध्यायः श्रवणं भक्तरूपिन्योक्तिरावशाय देवो विश्वमुखायां ध्यानमेव बाध्यः।

1. N दे।
2. AC *कारपार।
3. AC omit.
गति रस्मिसमूहं बीजे प्रविक्षणं भावेयत्। तत्र सर्वं परिपक्व संधामतारिको दृष्टि पीतवक्षं मनोरमम् चतुर्वंशम् कृद्वा प्रायालीक्रं लक्ष्योदेशं श्रुतं रत्नवर्णशिरोमणि सन्तोषमयानि चार्सि चक्रवत्सलसि बागाः तत्तू सप्तसम्प्रक्षो वास्मायो चाकार्यं ब्रह्मज्ञानं वामास्थित्विशेष्यां प्रथमं पीतानां वा रातियुक्तं ज्ञानविस्मयमालाम् रत्नाकरज्जतावं वक्ता पञ्चस्य हस्तवक्ष्मान्वयं भावेत् स्मरेः। यव समयसिन्धुधर्म्मं निवाल्यां नरस्वपन्निं भ्रातस्माणीय सम्ज्ञा जः वं हौं हों एमिनोशरं राख्येण प्रवेशिण्य वक्ता ववं वन्ते।
तत्सत्यागतान् याच्येत्—अभिवृत्तं मा सर्वं त्यागतान्। ततोहार्मादिभि: तथागति: सङ्कुखयात् विश्वाराम्याभ्यासस्तिपूर्वकं कनककलचहरस्तिरभिशिच-मानमाणां भावेयत्। तत्स्यं अभिप्रेक्षण—
अभिषेकं महाक्षण वैधातुकमाझतमस।
ददामि सच्चवृहान्ति चिन्तुश्राक्षस्यभवम्।
ॐ चर्चतात्तप्यक्षमयाणि ज्ञान हुं खां।
तत: परिशिष्टपायीयच परिपक्व मुक्ते अक्षोयो जायते।
मन्नमावत्त्वेनिभं सत्यादि द्वारपारः।
ॐ भवलं धज्जयक्रूरे परस्वथिविस्तस्य चक्षुपरिपालनं ज्ञानोमुखिन ख खां खां खां पर-सीयं चान्तसुखिन चान्तसुभुजे च प्रहर प्रहर हुं हुं फड़ फड़ स्खां—हृदयमन्तः।
ॐ संवेद्यनकिध्यांस्मार्कः

1. A आशित।
2. N परिषो।
212.

प्राकृति पद्म जगन्नाथ ध्यानांतररत्नाग्निराश्रयम्।
उष्णीपाराधनं बलं सर्वं शाय साधनम्।
कविता देशे विवाहे वा भुजः राज्याभावं॥
सूक्ष्मिकारसानाभी गोगी चित्ते विचित्येत॥
सत्यां शरसं तत्र सर्वं भुजारम्।
बुधानन्त्रा तत्र सर्वं चढः दल्लितम्॥
सम्भूत पुरुषस्यां पापं कायादिक्षेत्रम्॥
तत्तां भवेद्वातां देशे दृष्टे दर्शितवृत्॥
अनुमोहं शुभ सर्वं ततः विदवे विश्रोधेत॥
चिन्तनं च विश्रवं विश्रोधेत॥
वर्जनशयं वर्जितं समप्रथं यथाकरम्॥
उपदेशं वेदीक्ष माधवोधिसाधनम्॥
आलंकृत कपया सत्यां विधिचित्रं विश्रोधेत्॥
निमित्तं च निरालम्बं निश्चितं श्रदः चढावन्त॥
तत्ताकारीवर्जनमां श्रीतं शुभमं श्रुतै॥
द्वीपं द्वैतजस्वां चित्रुकिनं च चित्राचारिनम्॥
नवौषांस्वप्नरं शुभां श्रवणमासायुद्धम॥
सर्वबुधक्रियाविशेषं च भवनारभुवितम्॥
प्रभातिशङ्ख सर्वां श्रवणगमः सोभितम्॥
जामुनद्रप्रभाकरं शान्तसाहानोज्ज्वलम्॥
प्रलयानुप्रातोद्रसर्वमप्रतिरत्नानम्॥

|| आयाम्योऽध्यात्मायां समासम् ||

1. AC संक्षर।
2. ANa संक्षर।
3. A लोङ्कूड, Na लोङ्कूड।
विन्यासद्वसंस्कृतां कुलिं सत्यपालिनां ।
किष्कोटेनामुञ्जातीतं वृषभमन्धन मार्गशीतम् ॥
वर्दानं चतुर्थं वामेनापि यथाब्रह्मम् ॥
तत्त्वज्ञानीनिहिंतं पांशं पांशं चापि तथाभवम् ॥
दृढः अः पुर्णकुम्भं च ध्रायात् वैमुघुङ्गायाम् ।
सवींं चित्तवेधं पदं तप्यदिन्यमुन्तरस् ॥
तस्य सुलभभाजाणिजोऽदास्यितं नमः ।
वुढे मैघे मन्धूः वैवेदिश्चतः समनतः ॥
महान्यातालकातिति गणेशं च ध्रायातिनः ।
चित्तवेदीयोऽः प्रशस्यं सदा सेवमयादायिनः ॥
वैमुघुङ्गायाति चामाकारं प्रभासकरम् ॥
हुँहि: चं चं इत्यत्त॥ बीजानां वधायकम् ॥
शिखालीलांकुष्मं हेष्वां वण्ड्यमानस्तिः ।
चन्द्रमाणकं मध्यस्तं ध्रायात् योगी मंड्यमयर्म् ॥
शरदिन्दुप्रभाकारी स्वरुपभित्तिमाकारी ।
कामस्य ब्रजमस्ती संघे चामर्कारिनः ॥
प्रभवत्थरस्तुः सय: पार्वपोः सहवाचमयोः ।
केकरं पुरंतोखुरं तकिराजं च दस्येऽः ॥
नीलरूपेषु तु पृथक्षम वचे महावंच न्यसेत्।
ध्यायात् कुलसंज्ञाणां दम्मात्मवपर्योः ॥
स्त्रियाकार्यासप्राप्तस्वाभासां न्यायाः ।
पृथिव्यासप्राप्ति कुलसंज्ञानां दम्मात्माः ॥

1 AC सत्य । 4 AC सत्यम् (क्र.) ।
2 AC सत्य । 5 AC सत्य ।
3 AC सत्य । 6 AC सत्य ।
7 AC विनय । 8 AC विनय ।
8 AC विनय ।
चतुष्यां जपतां घण्मसातृ मनोरं व परिपूर्णति। यथा-
लब्धकुसुमानां चतुष्यक्षमाहुति। चला महत्ति श्रीभवति।

॥ वसुधारासाधनम् ॥

214.

अथ वसुधारां भावितुभिर्मित्ति, तदा सर्वेऽसे नीचीतिं तिनु शनस्य तटीयां बीजं उष्णु-भूषिं तेन निश्चाना वसुधारां पीतविः" धान्य-
मधुरोत्तामनारबयाप्पामत्वामहस्तं दृष्टिसंण वर्दं स्वीकारमारुषिःं सकीजनपरिवर्त्ता भावितृ अभद्रेव वसुधारेति। इस्लाद्येन मुष्ट्रं बद्धा मध्यमात्तीयम्भर्षाम्भरा वसुधारामुद्रेयम्भृ। ततो जायं कुयांत् — अँ श्रीसुवनिधान-
क्षेत्रे स्वाधा। 'पद्गतां मस्तवतीं अवतारयं महतीं पूजां
चला भावितृ स्वाध। तत: सिन्हा भवितं भगवती।

॥ वसुधारासाधनम् ॥

215.

पूर्वोत्त्वधानिन्दो पीततःपरिक्षतं विभुजेकसुगुणीं
पीतां नवंदोनाभरणवस्फणविभूषिं धान्यमक्षीरोत्तामना-
रबयाप्पामत्वामहस्तं दृष्टिसंण वर्दं अनक्षीजनपरिवर्त्ता
बिध्यथानचन्द्रासनं रबस्रोभमुकुटिं सकीज-

1 B पूर्वं।
3 AN रद्दा।
1 AN जारे।
4 B तास्वर्।
2 N रद्दा।
4 ANC तास्वर्।
5 A अमित।
217.

भवो वच्चाराणीः

प्रातःस्त्र्याय योगी मुखशीचारिणी तथा समयङ्गुलिका सुके प्रक्ष्य गिरिग्रहराजेन्द्रसमरे स्माने विन्यजसानसानीन्त्र अलिकालि वार्यतमुक्तायः यह वच्चाराणी खूला तद्दाकरारं जगतु स्वाभिरामातीत्कालिन्यः लहराद्वजस्यं रत्नावरं पश्येन। तद्दीयरत्नः विवेकानाथसमरे स्माने तेजस्विन्यानि विवेकाणारी वयस्माक्षुधुन्यायं गुरुप्रहुविरससंग्रानीयानीयाने पुरात संस्याम् ह्रदिनविनिर्गतपूजाभिः समूहाय च तद्यातः पाप्टेनान्त पुख्तानमुदानां पुड़पलिकरणानात्तरसमरपदर्शकम्। वषोधिनीतीयादारिणीं तथा चतुर्भ्रमिविहरारान् विभाय ततः। भूयालात्मानाभवमात्मकोहस्तिति मनोवर्त्कुण्ड भूतमाधिर्कातिसुपूर्वे धिष्ठूपूर्वीत। समावेशुध्याय आचार्ये यक्षं लक्षप्रिखात्तति धमुक्षिकोवर्त्कुण्डनानात्तरसाधिति दरकीर्तकरत्वेतानि चतुर्भ्रमादिर्के उपयोगीपरि पश्येत। तद्परि सुवार्कारमभव समरे सतुरसं च चतुर्भ्रमयान्त्र अष्टज्ञोपि विचिन्य तद्द्वारे औष्ठिकविषयक्रोपां वज्ञानवारकारपि भवत्तम् भवत् स्वज्ञानलावाच औष्ठिक च वज्ञानालावाचः।

सित्रूळःकारजरुषधारीः प्रकाशीलयः वज्जराहःप्रमुखुपुणेरोगुनिकोरशिष्कचश्चगतानि वथानिः पूरः।

tसंवीयः हृदामनिर्गतः प्रचवः-चालहः-प्रभावीः-महानाशः-चीर्रतीः-यज्ञीरः-मुचायाः-

tिच्यति

चालकाभिः; एहवानि-महामेवः-वायुवेगः-सुरमेवः-

क्षामायेनी-सुमुष्टः-हस्तक्षणः-खण्डनः-वाक्काण्डाभिः; 

जग्जवेगः-क्षिणेनी-चालकाभिः-सुयोरा-महागः-

तक्षरतिनीः-महाचीर्रीः-चालकाभिः; नौनि रत्सितवारीः

शास्तिफ़मात्मविरोधिनोगराभिः,

चन्द्रासनचित्रचित्रमुदाशराभिः; वज्जराहकपालमालासाध्यविश्वकृतिश्रोतमाभिः,

काळिकःपाळवासःमञ्चांतःपूजायुक्तकपलाभिः,

चार्दूसपुरःसरः पूजायुक्त वन्दनापायेशनाचक्ररस्वर्युषानुमोहिनीचरोवणमनोधिति

चिरोवादमार्गांश्रयः आभाविन्योऽन्तः अध्येयशा चतुर्वा विद्वृत्त विधाय पुष्यं परिसाम मूळतात्तज्ञात्रि-

पत्त्यं विनाशित समुटःस्तलिः हल्दा गायापाठपुर्वं तथागतानु अध्येयवेत। तत्त्वेण गाया — अः सत्त्वास्तगतः

शृष्टाः; स्वायत्तानां सहस्रसिद्धः संपन्तः

सत्त्वतावतात्त्स्वास्तगतिह्याति अः सत्तिभुिः; सत्त्वास्तमाः

स्वभावशुद्धोमधितामिति। तदनन्तर पूज्यपूजयुक्त

सव्यायोऽच्यत्र शृष्ठानिग्राहार्पकारकः सव्यप्रत्यवेत प्रस्वायुमतः प्रवाहोत्भमोधिमुच्यन् हर्मालिकेर्माचैः

1 C omits. 2 ANAb वे 3 ANC निवर्तन। 4 A दौलेख्या। 5 A omits a considerable portion of the Sadhana and resumes again after प्राचर्यि in the middle of the Dhyana (p. 428, l. 15). 6 N दौलेख्या। 8 N adds *ब्रजमार्ग* again. 9 BC पुस्तक। 10 N adds देनिमि: after this. 11 C दौलेख्या। 12 C दौलेख्या। 13 B दौलेख्या।
तदनुसार सनामी नियमिततारहस्यमयममुखऽसितंहिंकारः ह्यद्विनिश्चिताय नियममणयोगेन वदनविवेचनं निष्ठाययुः पुनः गुणमणयमभिन्नविन्यस्ता पाठां विचारार्थपरं दिशेन शब्दां ख्यानतम सममथित्वात् वासुरोपणं प्रब्ध्वीते तत्तत्त्वां संबधुराहस्यमयममुखऽसितंहिंकारः ह्यद्विनिश्चिताय नियममणयोगेन वदनविवेचनं निष्ठाययुः पुनः गुणमणयमभिन्नविन्यस्ता पाठां विचारार्थपरं दिशेन शब्दां ख्यानतम सममथित्वात् वासुरोपणं प्रब्ध्वीते ।

1. C reads रात्रिप्रो...सत्तिरिवर्तमानम्।  2. B Adds...स्वयः।  3. B...सततिरिवर्तमानम्।  4. न...कर्मग्रं।  5. N...समसतालं।  6. A...सुमनेऽः।  7. C...सुमनेऽः।  8. A...समसतालं।  9. AC omit...वचारार्थिकोऽब्रि। सत्तिरिवर्तमानम्।
ध्यात्म स्कुर्णसंक्षिप्ति पूर्वकृं दुतादिदोपरहितम् यह समन्त जतेः। तदवरः मन्त्रः——हिै। यद्र उदाहरणामः तदा मन्त्राली मात्रेन हृः कारे ओल भूख पूर्णपुर्णपरां प्रश्नान्तिः। विधाय पुण्य परिश्राम शताश्रयर्ह च विघोषाभिः

देवस्वरूपमुद्धर्ह सर्वात्मा सर्वात्मा अप्रभापान् मन्यन्य ्यहाः

सुविरितिः।

तदार्थः शताश्रयर्हम्——(अैैः नारः) अैैः वजसह

समयवतुपाियम् वजसलब्धनिर्तिः हिैै मे भव सुविरिः

मे भव सुपश्चिमे भव चन्द्रान्ततो मे भव सवेशिनि मे प्रवच

सर्वक्षेत्रसु मे च चिताः स्रेष्ठः कुः हृः हस्तदात हृः। भविनि

सर्वस्ताथात्मतवः मा मे सुध क्षेत्रीभव महासमयसार

चः (ैैः) इति।

सम्यकहरेपि कर्तिये देवाकारमभिसंतक्रेष्य पूजादिकृत

परस्य वाचविच विभाषा प्रागव्यक्त जप्या पूर्ववत्

सवें कृष्णान्। अहंराजस्तयस्या तु पूर्ववत् सवें हाया

शयनकारे शिरोश्च शेषारो गृषम्बोधस्तिं सम्यक्

अधाकापाप्राचारमात्रेण सिंहश्चिम्यायसु सुप्यत्। ततः

प्रभातस्तविैयाय अवैैयायिति: सञ्ज पूर्ववत् सवें कृष्णा

दिति। यद्र चन्नेन कमेश कृत्व प्रदेशे शवयासे

सुखावनीपितम् यथावलम्ब्य सर्वस्तविं पापदेशे

शान्तशान्त यावदोषितत्वायायात्मकृत्व शल्यासुर्य

खिजीत्यायं प्रदेशाकारायाय अैैैः जलाशायर्हम्

यावदित्व विभाषा खिरोक्त मात्रामुलिकामधवक्षेत्रस्य

विस्तर्वं चतुःस्वयं जपेः योगी। 'शुपशु: पूवन्विधिना

सुपुत्रः।' स्पन्दनात्मको विभिन्न लघुनुषो

आपाय। समयसंवर्त्त: कपास्या

क्ष्तावारो रहणथात्मयावो योगी सतधक्षजापेन सवेन

शान्तशान्तलालकापेन 'अन्नम' भववति। सेवावी श्रीरो

विश्रामः—'पर्योरनामभवनीयो वाकाती च भववति। जगरगर

विपाविन्ध्यातिमभिमिखरुपदुदर्ती भववति। यदृः भववति दशभुवत

भववति। सिवे सति मन्त्रजापेष्ठान गतमामाधिम

मलक्रता कौनी यस्यें हस्ते दैवते स सूक्ष्मवपि काव्य

भववति। तत्य गण्डमापेश पट्टाध्य: सचिवहिता न

भववति। एभिप्रवृत्तिरुपदुतानमोच्यासिमापि सब्बोपकार

समयि भववति। किन्तु हरोणेन यज्ञ्यणे सर्वान

अालक्षोंने विख्यातिते स यह मन्त्र लक्ष्ययाजपेन

इदं प्रजातोक्षमार्हं क्षत्म: 'येपुषु: स्तिर्वेधं: चानान

रोकणुर्योक्त भववति तेन तुहमासु: सिद्धि स्थािति।

॥ प्रजालोकसारस्य समासम् ॥

1 AC शुषु:।
2 ANB श्रेष्ठः।
3 B चतु:।
4 AC चामो।
5 ANC परिषदः।
6 ANC चनेन।
219.

स्थानं वंधीत्य चतुरायस्तत्वतारयाय वग्नविधि- रूपाते। ततः पूज्यत्सम्वेदन सिद्धां भवनि सर्वं रत्न- 
वीजविज्ञप्तिसिद्धां रत्नविश्लेषाय विभाय षोडीशुमाल्यवादिवादिः। चिंतचारूविद्यान्य- 
मुखार्दन्तयोगरुपिर रत्नाकारजार्जव्यक्तमां दश- 
सम्यानं योगस्तरकारादिचतुलिदंश्वरानिरीक्षितसता- 
नयो येजरिष्यत्वाख्यानमिन्द्वलाभाः ज्ञानलक्षापनं 
क्रमव समानवेज विशालिततयात्तत्त्यात्तत्सह्रां आनीय 
तचन्तरभाय आयक्षरजातचन्द्रपरि हुकार्जनुमचन्द्र 
तद्दर्पितसिद्यमण्डलविचकव्यक्तुमरितसंज्ञोजेकार- 
म्म चंद्रवक्ताच्य च प्रवेशात्, उत्सात्ताविचित्रतिदिदी- 
दीवापमाते देवपरि अङ्कार्थ यथा तत्सितसदह- 
गतानुसारत्रहृद्यायनं नानादोषकारुन्यमसमोनं तत 
प्रवेशन्त यथावक्ताच्य च प्रवेशात्। यथाविज्ञन्यसम्मतं दग्ध 
चार्चायं चिंतचारूबिधिविषय विधिवदन्ततात्त्यां यथा याव- 
दिकं विभाय स्नानांशक्ष्यारिषां सार्थं पुरोविन्तं 
दग्धं तथाभिन्नमास्कारिन्तगाज्यिम्भिः। तमानी तत्तत्त्य 
तथा चिंतामकारपरिष्ठं आर्याधनुषश्वराकारं यथा 
तथाभिन्नमास्कारिन्तं दैवी रत्नविश्लेषिन्हैं चाकर- 
पाश्चात्य दृष्टिक्षेत्रेण रत्नीत्यज्ञक्षिलाविभागमक्षेत्रप्रभारां

1. ANC omits २वचन ।
2. B २मणस्ताहो ।
3. B २साचार ।
4. AC २ तपस ।
5. AC २ तपस ।
6. B २ तपस ।
7. AC २ तपस ।

220.

दिगम्बर सुमतेश्वर वज्जवराही नाभन्त्रेण कविक- 
कमालाधारिकाय नियन्त्री चिन्त्या। वश्ये भवतौतित।
221.

अन्नमार महामायां गुरुपनिर्णयं सच्चेदवतोत्नां महा-
पिवांसा—

महानां त महागुंध त महामायां महेश्वरीम्।
चैलोक्यं सतांतो चैलोक्यं सजन्ते पुनः॥
गुरुंकालमिक्षा माता महामायेति विमुता।
चैलोक्कालसि किवा प्रभृत्य महेश्वरी॥

यथा विवाहतात्तज्जय विवाहय साधकेशरः।
स्त्र्यवर्गवर्णान्तः सत्यसारसरामुपान्।
विवाहपिनामां राजासीरणविनारायण।
वश्मानायति भूतानि जलजलाजानि च।
महाश्रयाद्वैर विषय इलालकारी, तथा।
दोहेन सत्मण चैव विद्योऽवायादिनिकम्।
वश्सारस्यां जब चादेवानिकुटसम्।
पहिता कुहते विषय चावं सिद्धि च साधके।
न जपं न ब्रतं तस् नावयासी विधियते।
चैलोक्को महेश्वरि सिद्धीदीव सत्य सबायमस्।
मन्न्यं तव महामाये सच्चेदवहससिद्धिके।

प्रवश्यासि महायोगे दिवौर्करपक्तिभिः॥

अन्नमार महामायि वज्वाराषी चार्यायपराष्टि
चैलोक्कानां महाविश शब्दभूतभया वहे महासचे वज्जा।

---

1 AC omit गुरुपनिर्णयं सच्चेदवतोत्नां।
2 A विनीते।
3 ACB सजन्ते पुनः॥
4 १२ अन्नमार महामायां महेश्वरी।
5 A प्रवश्यासि।
6 AC नाम।
7 ABC जगमसि।
8 AC महाविशया, Ab विषयं।
9 B वच्चे।
10 Ab वच्चे।
11 ANCB नेच।
12 AC वियोगधि, NAb वियोगधि।
13 Ab गोयतं।
14 Ab महात्रं।
15 Ab दिविक।
16 Ab दिविक।
17 Ab दिविक।
18 Ab दिविक।
19 Ab दिविक।
20 Ab दिविक।
21 BC दिविक।
22 AC वेठिने।
223.

अधृत्रु महामायां भूमानान्नतूने। पूर्वांदि- 
दिनभागे मर्गलक्ष साधकानुगः नाम भूमानं 
उत्तरेशादि० करूः कृपोहाननं दर्शिणे धीराधिकारं 
आधेऽः महााप्रकोष्ठे नैःणया महामायकोष्ठावनसू हुः 
वायिे निष्कादादिभृक्तारूऽः ऐश्विणे सरोजधीरुः नाम 
भूमानम्। श्रुः च यजा०गूः द्रम्पांडार्क्षविंदारितादि- 
विंदारितादि० द्विमाननस्य यानागोऽरपादा 
यथाक्रमे भूमानासाराधित्रूऽशिवासाराधित्रूऽ 
मुखा महाशिवा ग्रुः सम्बन्धाः प्रमानानाते युगल- 
ग्रुः युगाल्कावासाश्व वेतालभूतद्र इति।

प्रमाणम्।

224.

नमः वथवाराहः।

ॐ 'श्री' गात्रथ सवर्जुद्धात् हुः पद्म बन्ध। बलिं 
दलि धार्मि कृष्णतृ। नाभिमध्ये रङ्खर चिकोगि- 
मस्तं तन्मेव चुतुद्वितैः रज्जवेऽ तदुपरि 'श्री' कारं 
कल्याणानित्वे दैवीमात्रं तन्तरिहक्तमात्रां वथवाराहः 
रज्जवेऽ चुतुद्वितैः पञ्चाांग्लकुखः ध्यानम् घाता 
प्रेतानां श्रीका० दुधुः कपालसुखाः

1 श्रीम० only in Ab. 2 महा० only in B.
3 After the end of the mantra Ab repeats the portion 
beginning from ऋः नाभिः भविः तृः कृष्णः खाः adding 
ऋः to the end.
4 This colophon is found only in Nb.
5 ANC े-दिनरिः श्रीम०
चतुर्सं चतुर्दशां अछर्जयोपोषितं तमभये पञ्कारपरिष्ठं नन्द्व नन्द्वोपरि हुस्मभवं विश्वं तद्विषके चालिकाळियोगं तन्मभये पञ्कारपरिष्ठं वच्छम। शतरंगिणाः पञ्काराही रात्रं चिनितेः सुहानेश्नानं नन्द्रां खङ्गमविनिवधतमेखलां शताकसारं नरशिरोमलाप्राप्तं वामभुजे कपासं दुष्टारायासंगं दृष्टि—

तजीयन्ती दिशं सध्वे दुर्दल्लिनेवविज्ञकाम।
कल्पविज्ञामहातेजं सध्वे रुढिरविग्याम।

जञ्ज्ञापदशितां भावेत। पदस्थू पूज्यदिपदरे—
डाकिनिन सु तथा स्वामां खङ्गमोहों सु रुपिशीम।
विदिकुटे तथा भावा: करोताश्वलाव: शोभना:।
मन्त्र चत्र— ठूँ सत्वेववृड्डाकिनिये वज्रवणीये हुं 'दुःः
फन्द फन्द' स्थाना।

॥ श्री और्चियानवज्जपीठविनिगतं जञ्ज्ञापदवजः
वाराहीसाधनं समासम् ॥
226.

प्रथम तावः योगी प्रशानाद्री मनोरमे खाने स्नानस्वास्त्री उँचाकरकियेंगुरुस्वाटोधिस्वास्त्रानीय पुरोज-स्वल्पय पूजापदेश्नादिवं ऊँचा खाम स्थान चैधातुक विचित्र्य हुँवजीठभूमी प्रशानस्त्राफ़म्य धमरो-द्यान्तर्तपायकशे चन्द्रश्चर्विसोमसम्प्रदशवकारवज्ञ तच्चजसमुद्रना भगवती वज्वाराधिन पञ्चायनसदिक्षाम् एकजना दिवस्यो दक्षिणे—

महर्षिनार्थ दिनशः स्वर्पुद्धशतश्राविज्ञाम्।

वामे कपालं विश्वपुता काविराजितवाहुषंद्रासत-ख्वाओरथं भरवाकसराच्याकालं प्रवाहीदेन ताण्डवं दिग्वासं मुक्तेशं ख्वारिकतं मेघां दंशाकरस्वस्त्रहुँ चिन्तेनं विकलितं नामितं विश्ववज्ञारं मुर्ष्टि बज्ञ मालाकरात-मोम्मां सुक्ष्मस्त्रां दर्द्धोंम्यशोभाशेषं स्वर्णकारुखृपितं द्रिष्टिः स्वर्णसत्वश्राविज्ञाम्—

पुजालातुः क्षतासल्द्वं क्ललयोगिणी समाहितः।

सादरं भाववनं नितं लघु बुद्धवमापुरे॥

भावनम् कल्या ज्ञासं कुर्यत बलं च दच्चत्त्वं योगविद्यत्।

ॐ व वज्वाराधिन नामो, हाँ गाँ यामीि च्छद, हाँ मों

1. AN च।
2. AN च, B च।
3. A मनसा।
4. ANCB महायाने।
5. AC च।
6. AC मस।
7. AC च।
8. C च।
9. C सम।
10. C चम।
11. The MS B ends here.
पूजारुत्सवमादीत हबां योगपरायणः।
सादरं भावना निन्धं लघु वुद्धरमायणः।
भावनाप्रस्तुम मनः जपेत—ॐ वज्रवैरोचनीये
खाण्। अनोपेक्ष: स्वामिकमलोपिरि सोमसमुदायलः
गंगमधणातन्त्राकारिर्ति धायत। तत: वैधातुः प्रभा-
खरत्या तत् चित्त सुखश्चलमाचधमत्त्व्यं पश्चिदित्व।

॥ संक्षिप्तवच्चाराक्रीसाधनम् समाप्तम् ॥

227.

नमो वृवाराहे।
नमोभिमं जगन्नतिव सम्बोधि च तथा मनः।
खाप्याय्म मण्डू बोध्रो वनवाराहिकात्मकः॥

मनोजुबोल्ये प्राणार्थादी स्वदृढं चन्द्रेण ऋकारण
किरिर्निमित्ति गुरुवैश्वेदिकश्चानं द्वारा पापनिर्धारितिं
कृत्यत। ततो निरालस्म्ह्यतं भावयेत। हुर्वजी
भूतभूयादी स्वामाप्रस्तुमभेति द्वयमध्यमध्यमेत्यात्
गंगपद्वर्गः कर्मदर्शिष्ठस्य वकविजयस्मिनः
भवति भावयेत् वज्ज्वराद्विं प्रलयनालसनिं
दिभुजोकार्यकारणं दस्तिशी तन्त्रान् दुष्टतन्त्रविज्ञानं
वामे कपाळक्षेत्राद्विं भैरवकाराराज्ञानां प्रायेषिदे
विग्रहामानं सताभोक्तं विस्तारिणं सुलक्षेत्रं स्वामिनिष्ठेतेऽविशिष्ठानं
वज्ज्वराद्विं कराराधिकाराणं वजमालोपमापुर्व्यायं
सुरेण्द्रनाथेश्वरोऽवित्तुः स्वामिलक्ष्मेश्वरोऽवित्तुः
वैरोचणकुलोर्वसं स्वमित्रदिप्रायमिकं स्फुर
कं मानिकायमाः।

1 AC बलुको, N बलत।
2 N भूमिशितः
3 AC बलतो।
4 This sloka is omitted in A.
5 C मतः।
6 N भूमिशितः।
7 A रामबुद्धस्वरः, C रसमोकरः (१), N रसमोकरः (१)।
प्रथम उपाख्यानीति तददू साधारणं विभवयेत् ।
पुनर्वि सुदीता उपाख्यान्तेन सर्वेण्येत ॥
तदन्ते जिनमन्तं पठेत्—कृत्तिकेशस्यात्मकतामवज्रभावाककोषम्। सप्तां विभव्य श्रृव्य प्रशिण्यानमनःकारेरेत् योगी।
रेफेश पूर्वो पुरो पुराय श्रृव्य विभव्य
तस्मिन् रविः हुभवविभव्यम्।
तेनैव वज्ञेश्वरे विभव्येश्वरे
प्राकारविच्छेदनं च ॥

'कथाति चिन्तयेद्रू थेरामाः प्रांथामूकरूपिस्वीम्।
तस्मिन् विभव्येष्ट प्रथ्यी चतुरस्य हर्तिकामाः।
प्रथ्येर्मोऽपलमध्यां चब्बूमांवलध्यां विभव्येष्ट।
अथपु सक्ते मूर्त्तं यात्रास्मातम् विभव्येश्वरे।
मध्यमध्यां चतुरस्य हर्तिकामाः।
स्रोतामस्य भवेचमेकाः कारार्पु मना ॥
भूतोऽवरं चतुरुः राजस्मीपण्यवेदित्वम्।
हारभारसंतुवं वज्ञवस्तुरहस्तम्।
तस्मिन्नेव गतमाणां पन्धरं विभव्येश्वरे।
धृति लाभोऽवरं चतुरुः राजस्मीपण्यवेदित्वम्।
धृतिमीपण्य वेदित्वम्।
धृतिमीपण्य वेदित्वम्।
धृतिमीपण्य वेदित्वम्।
धृतिमीपण्य वेदित्वम्।
धृतिमीपण्य वेदित्वम्।
धृतिमीपण्य वेदित्वम्।
धृतिमीपण्य वेदित्वम्।
धृतिमीपण्य वेदित्वम्।
धृतिमीपण्य वेदित्वम्।
धृतिमीपण्य वेदित्वम्।
धृतिमीपण्य वेदित्वम्।
धृतिमीपण्य वेदित्वम्।
धृतिमीपण्य वेदित्वम्।
धृतिमीपण्य वेदित्वम्।
धृतिमीपण्य वेदित्वम्।
धृतिमीपण्य वेदित्वम्।
धृतिमीपण्य वेदित्वम्।
धृतिमीपण्य वेदित्वम्।
धृतिमीपण्य वेदित्वम्।
धृतिमीपण्य वेदित्वम्।
धृतिमीपण्य वेदित्वम्।
धृतिमीपण्य वेदित्वम्।
धृतिमीपण्य वेदित्वम्।
धृतिमीपण्य वेदित्वम्।
धृतिमीपण्य वेदित्वम्।
धृतिमीपण्य वेदित्वम्।
धृतिमीपण्य वेदित्वम्।
धृतिमीपण्य वेदित्वम्।
धृतिमीपण्य वेदित्वम्।
धृतिमीपण्य वेदित्वम्।
धृतिमीपण्य वेदित्वम्।
धृतिमीपण्य वेदित्वम्।
धृतिमीपण्य वेदित्वम्।
धृतिमीपण्य वेदित्वम्।
धृतिमीपण्य वेदित्वम्।
धृतिमीपण्य वेदित्वम्।
धृतिमीपण्य वेदित्वम्।
धृतिमीपण्य वेदित्वम्।
धृतिमीपण्य वेदित्वम्।
धृतिमीपण्य वेदित्वम्।
धृतिमीपण्य वेदित्वम्।
धृतिमीपण्य वेदित्वम्।
धृतिमीपण्य वेदित्वम्।
धृतिमीपण्य वेदित्वम्।
धृतिमीपण्य वेदित्वम्।
धृतिमीपण्य वेदित्वम्।
धृतिमीपण्य वेदित्वम्।
धृतिमीपण्य वेदित्वम्।
धृतिमीपण्य वेदित्वम्।
धृतिमीपण्य वेदित्वम्।
ध्वनिरुचारे नूतनचारे दृश्योऽरुचिकरणात तथा।
वेतनली पारिते हारे उत्तरे वस्त्रांनी तथा।
अधरे भूचरी खाता जठरे बेचरी स्रोत।
परमानन्दा:सत्यी यथा नैराम्योगिनी।
स्ववीर लद्दाचे ध्यान राजीन निवडते ततः।
चातुष्ठाय तेन समुद्रानु पूज्यदयामाधवः।
पश्चादनुष्ठाना न विद्धीत भगवल महाधर्मः।
भगवन: संवेदनागात्रा चारिभेकपद मां दृढः।
पश्चादरूपतः, कुम्भर्वियंवत्ते चुपः।
सेनच्याक सम्बसम्बुँ: विचिसेवकुटो भक्तः।
प्रामं भावेनात् भस्मां दिनतीये रक्तां विभावेयत्।
दतीये भावेनात् पीठां चतुर्द्धिरं तथा।
पच्चसे नीचकेशां घरे सुशुचुकेश्वरकामः।
पद्मानाथेव दिस्ती दीवारतु वर्षविवर्तिताः।
हुरपक्षसे भक्तेऽवत कंज गौरी वेदनास्यं सम्प्रा।
संस्तायं वारियोगिनी संख्यारे वज्राकल्लिनी।
विश्वासकाँटकेश्वर संख्या नैराम्योगिनी।
मार्गदे सा संख्या भौमा भक्त्यापि भक्त्यन्तः।
प्रत्येकी पुस्ती खाता अध्यात्म शर्वरी मता।
तेजस्वलकल्लिनी सेवा वाचुर्द्वार्मो भक्तीसंगता।
रुपे गौरी सदा खाता श्रव्दे चौथ्री प्रकृतीतः।
वेतनली गम्भीरपणे रसे च घसरी तथा।
यथा निशायां न्व हुनकि कविता
वेश्मान्ते दौपितदीपकः सन्।
पर्योपहृतसन्तुभिषतभूवत्
मोहिन्यकारेष सुरं तथा स्यात्॥

श्लोकवें भवसागरं विषजलं रागादिनक्राकुलं
गम्भीरात्शहरीतलाविसितं सौंकेकरीं महत्।
कासात् नैथिष्ठयो जना: क्रिःमपि स्वर्णकानिहोधता:।
पारं प्रसिन न सोऽपातिक्ष मल्लकः प्रयात्वदुहतम्॥
उपरतिक्षमभावान् प्रस्थ मुखो: सुधी: स्मार्यतः
मुद्रामल्लविशुद्धमाचवचवच स्वभावच वै विसिनेत्।

पश्चातुसर्थसचिन्तन: प्रतिसुध हृतचेताता: सुधी-
स्मार्यतमाछमर्भावनाभविष्य ध्यायतः समस्तं सदा॥

व्यासासीनिल्लेन्द्र तो विभिन्नविभिन्निः स्त्रमावान्
बांठ सम्भोगुये विषममुहुते कपळेहारानाभि।
तेनेन्द्र साधनेन्द्र परिहितचेवना गुढः प्रशान्तः
लोकार्जीः सिद्धं स्मरं जजसुता भाषि स्मरं क्ष्ये|द्यम्॥

॥ ब्रम्मतप्रभा नाम साधनोपायिका समाता ॥
230.

पूर्वालिक्षिन शुक्याके नामानि चन्द्रमण्डले 'नील-शकारल' सवारीकरी मुख्तारपिंदपरिपरां श्रवण-हर्षमण्डले तारांत्य राखीं एकमुखा जोश्चिकित्वेषनां कालार्थार्जणबिज्जनां दस्मिन्न कार्यार्थार्जणां वां वापसना दृढदृष्टिरेषां पच्छन्दित्वभूषणां तत्क्षिरकालाधृष्टिः कालाधृष्टिः अवां 'हुँकारनु, हर्षमण्डलितमित्रे अंकां हृदा इसम नलं जपेत्— ओ च या रामु ज हूँ उ ज च कृ त्व लूर गुणे जो च्व अं च ध्रुव साहा।

‖ के वल्लके रामासाधक समातम् ‖

231.

प्रथम सवारसचारसे हर्षमण्डलां करणां विभाग सवारसचारसे अन्तररूपाणि चालोमुखां अन्तररूपेक्षा चन्द्रमण्डले अंतररूपेक्षा चन्द्रमण्डले अंतररूपाणि चालोमुखां अंतररूपेक्षा चन्द्रमण्डले अंतररूपाणि चालोमुखां अंतररूपेक्षा चन्द्रमण्डले अंतररूपेक्षा चालोमुखां अंतररूपेक्षा चन्द्रमण्डले अंतररूपेक्षा चालोमुखां अंतररूपेक्षा चन्द्रमण्डले अंतररूपेक्षा चालोमुखां अंतररूपेक्षा चन्द्रमण्डले अंतररूपेक्षा चालोमुखां अंतररूपेक्षा चन्द्रमण्डले अंतररूपेक्षा चालोमुखां अंतररूपेक्षा चन्द्रमण्डले अंतररूपेक्षा चालोमुखां अंतररूपेक्षा चन्द्रमण्डले अंतररूपेक्षा चालोमुखां अंतररूपेक्षा चन्द्रमण्डले अंतररूपेक्षा चालोमुखां अंतररूपेक्षा चन्द्रमण्डले अंतररूपेक्षा चालोमुखां अंतररूपेक्षा चन्द्रमण्डले अंतररूपेक्षा चालोमुखां अंतररूपेक्षा चन्द्रमण्डले अंतररूपेक्षा चालोमुखां अंतररूपेक्षा चन्द्रमण्डले अंतररूपेक्षा चालोमुखां अंतररूपेक्षा चन्द्रमण्डले अंतररूपेक्षा चालोमुखां अंतररूपेक्षा चन्द्रमण्डले अंतररूपेक्षा चालोमुखां अंतररूपेक्षा चन्द्रमण्डले अंतररूपेक्षा चालोमुखां अंतररूपेक्षा चन्द्रमण्डले अंतररूपेक्षा चालोमुखां अंतररूपेक्षा चन्द्रमण्डले अंतररूपेक्षा चालोमुखां अंतररूपेक्षा चन्द्रमण्डले अंतररूपेक्षा चालोमुखां अंतररूपेक्षा चन्द्रमण्डले अंतररूपेक्षा चालोमुखां अंतररूपेक्षा चन्द्रमण्डले अंतररूपेक्षा चालोमुखां अंतररूपेक्षा चन्द्रमण्डले अंतररूपेक्षा चालोमुखां अंतररूपेक्षा चन्द्रमण्डले अंतररूपेक्षा चालोमुखां अंतररूपेक्षा चन्द्रमण्डले अंतररूपेक्षा चालोमुखां अंतररूपेक्षा चन्द्रमण्डले अंतररूपेक्षा चालोमुखां अंतररूपेक्षा चन्द्रमण्डले अंतररूपेक्षा चालोमुखां अंतररूपेक्षा चन्द्रमण्डले अंतररूपेक्षा चालोमुखां अंतररूपेक्षा चन्द्रमण्डले अंतररूपेक्षा चालोमुखां अंतररूपेक्षा चन्द्रमण्डले अंतररूपेक्षा चालोमुखां अंतररूपेक्षा चन्द्रमण्डले अंतररूपेक्षा चालोमुखां अंतररूपेक्षा चन्द्रमण्डले अंतररूपेक्षा चालोमुखां अंतररूपेक्षा चन्द्रमण्डले अंतररूपेक्षा चालोमुखां अंतररूपेक्षा चन्द्रमण्डले अंतररूपेक्षा चालोमुक्‌‌

1 AC omit the first two Šlokas.
2 ANC बोधयन।
3 ANC परमाभव।
4 B omits छ।
5 B द्रुतर।
6 AC साधारण।
पीतवर्षेव वज्रवैरोच्यो वामदक्षिणाहस्तकर्मिः सहिते दक्षिण-वामहस्तकर्माः प्रसारितवामपादमार्गितकाक्षिः
पादे संज्ञाते सत्कलेयां भावयति। उभयोः पार्त्थोऽहम्महयोऽगीयोऽस्यां अन्तरीक्षे अन्तर्भक्तां
श्राणि भावयते—इति भावना ।

पूजोऽच्छे—मस्तलां कणा धर्मीद्रस्तरहितोऽह्योऽग्राक्षमां लिखेत् मध्यां श्राण्णिः कारसहितां ततः प्रूवक्रममयो
भूतिरिक्षा मध्ये भारीयः ॐ सच्छेवूढ़ाकृतिः इवादिः
मन्देश धम्मोद्यमपि पूजेयत्। पत्राद्यः । ॐ सच्छेवूढ़ाकृतिः हुँ स्वाधिति मन्देश, पत्राद्या वामपार्शवः ॐ
वज्रवैरोच्यो हुँ स्वाधिति मन्देश, पत्राद्या देशायर्पार्शवः ॐ
वज्रवैरोच्यो हुँ स्वाधिति अर्णी, पत्राशु तुनरिप
ोषियां वृत्तिगिरि कामायथा सिनर्णहुँ इवादिः चाके 
पुनरिन्द्रोषि सहस्रीकोणांस्यमहासुगुः इवादिः। ॐ ॐ
ॐ सच्छेवूढ़ाकृतिः वज्रवैरोच्यो वज्रवैरोच्यो हुँ हुँ
हुँ फाट फाट। स्वाधि हुँ—इति जयमन्दः।

|| वज्रयोगिनीसाधनानि समातमम् ||

1 B omits the author.
2 C omits.
3 AC चार्जः।
233.

\( व्रीणि नमो वजर्षिकैः।  \\
प्रथमं वक्षारमध्ये पौर्णार्जिवनिर्भवद्वरके रक्तरक्तार-  
परिश्राववर्यांमूडाचोपरि हुँकारपरिश्रावमें भगवतीं वज-  
र्योगिनीं सुकर्षेयां उपयोगक्षेत्रां नमः प्रायाल्रिख्यांतः  
हिंसुभा पीतिवनपायोगां रक्तर्क्तारं कलस्रचंडवर्युल-  
चिनयांना सम्भुव्यंशुकुन्तिनां दृश्याराजालवद्रस्तरीनां उप-  
श्रवाहुः नवयीवां दराराहारलिङ्गोऽवनि-

नितम्या विचित्रशालास्तुतिपर्यां पञ्चमुत्रपेतां वामे  
ख्यातकरोध्यरां दशिणी वजधर्मण चैत्यभूमिकृतीपिः  
सुसहानाद्वै भाववेदः। भावनाशिवा मन्वि मन्वं जपेत्।  
तत्तवामुलमन्वां—ॐ सवुबुद्वाकरीयेष ॐ वजतबधिनीयेष  
ॐ वजवेदीरचनीयेष हुं दुः फत  फात  फद  स्खाह।  
ॐ वजशाक्तिको हृं दुः फद  स्खाह—हद्दहमन्वाः।  
ॐ वजर्षिको हुं फत—उपायप्रयां। अय बलिमन्वाः—ॐ वज-  
शाक्तिको इम वतिं यथे यथे इम इम खवक्ष (वत्यय)  
अर्थां त्वम सिद्धी प्रयघ्य हुं फद  स्खाह। अध्यां सचनैं  
चतुर्दश्यं च निविषयं पूर्णार्जिं भस्मादि कर्त्त्वामि।  

॥ वजर्षिको साधनं समासम् ॥

234.

हृदि नानापर्यंकारपरिश्रामस्मिन विश्वमं भावेत्।  
तत्वापीरि रक्तरक्तारपरिश्रामस्मिनं कथाम्।  
धर्मांद्योपरि रक्तरक्ता स्मृत्यां हृजी-  
कारम्। हृजीकारादिभिः पूज्योऽसि। समसते परिश्रामस्मि  
वजर्षिको नकङ्कशां स्वहीसने पदमर्यु तथाघच्छां  
प्रार्थनायं अव्वद्राकीीद्वयं भावेत् कारिकरोध्यां चैत्यवद-  
संक्षिपताः। ॐ सवुबुद्वाकरीयों वजपुरे हुं स्खाह,  
मध्ये। प्रणयत्, ॐ बुद्वाकरीयों पर्यवश्यं वजपुरे 'स्खाह।  
दक्षिणे, ॐ वजर्षिको व्यामार्यं वजपुरे 'स्खाह।  
पथमेव, ॐ वजवेदीयों गौरवश्यं वजपुरे 'स्खाह।  
ॐ धर्मां वजपुरे 'स्खाह, ॐ समस्तकाय वजपुरे 'स्खाह,  
ॐ निम्मकाय वजपुरे 'स्खाह, मध्ये—ॐ महावस्य-  
वजपुरे 'स्खाह। ॐ त्रिदपावजपुरे 'स्खाह, ॐ  
पूर्णगिरिवजपुरे 'स्खाह, ॐ कामकछवंवजपुरे 'स्खाह,  
मध्ये—ॐ त्रिधारवजपुरे 'स्खाह। पुनर्मन्—ॐ नमः  
सवुबुद्वाकरीयों निम्मकायवजपुरे 'स्खाह। ॐ नमः सवुबु-  
द्वाकरीयों नमः सवुद्वाकरीयों नमः हृजी सवु-  
बुवेदीरचनीयों हुं दुः फद  फात  फद  स्खाह।  

॥ वजर्षिको साधनं समासम् ॥

1 A omits धर्माद्य...भावेत्। 2 AC omit हृजी। 3 AN नीचे। 4 AC सुक्रायो। 5 AC सुहोरुपः। 58
235.

नयो वच्योगिनी

अध्यात्मनिर्मेय दर्पणसे श्रद्धा मार्ग सिद्धां पातालिवा तत्रध्यातम्य सिद्धिवा कृपोऽप्रेतां विलिख्या मध्यमन्व नै ध्यान्यभवाणी चतुःपारशेऽप्रकाशित सामवेत्तुन नन्दमार्ग्य सिद्धिवा पुराणसंहिता। सम्युः श्यामवक्ता मन्त्रं परिज्ञयन्त् सिद्धां तदेवेक्ता मायेतेऽथः। श्वेय पद्मासं यावत् कुञ्ज्यात्। ततो लाक्षिक्यम् विनाशलिखितां ततसिद्धां प्रक्षिप्त श्रमान निखन्त वलिं पूजां च विधाय मन्त्रं जयेत॥

यथाक्रमेऽ एवं प्रत्येक्स श्रास्त्रांकुशान्।

तत: सिद्धां प्रत्येक्स नन्दार्थन्त्रांसिद्धान्तं विधाय शिष्याः स्रोत: प्रविष्टात्। यथार्थां अथ तत्तमपं संक्रांतं हङ्गमे तं ततभावार्धितेऽविषयः॥

|| एवं नन्दार्थन्त्र सिद्धविश्वविद्यालयमत:-

वज्योगिनीन्यायार्थन्यविधि: ||

236.

प्रथममेव रङ्कारमध्ये पंकारकर्णद्वारवर्तके रत्नार्धसंहिताय वर्तके रत्नार्धसंहितापरिख्यातमानांतः भगवतीं वज्योगिरीतिकाल्यां नायं प्रावलोक्यक्षितां विष्णुं पीतस्नायुपहरां रत्नश्रीं महाराजस्वाभावं चलत्रचितवर्त्तिन्यानं सम्भवम्यकुटिनिं दंड्यारकालः

1 C विषयः।
2 C वोेख।
3 A कृपो: ततो।
4 AC शीतायनः।
238.
अयी अवकाशगिरीं स्वविभूषणपतिपादायनृः सादय नन्ह हन दह दह यस यस स्वर्णसिद्धसाधनानि प्रथम सयासं पतिपूर्ण स्नाया। अयी अवकाशगिरीं स्वर्णसिद्धि कुम कुम स्वर्णविभावनाकानृः हन नन्ह सयानबोध्ये सम बलिं यन्त हुँ हुँ फटू फटू फट स्नाया।

२ [ वज्रयगिर्या बलिविधि ]

239.
महामायाच्छयं दैवं चतुसंस्यं चतुसंज्ञम।
अर्थं यस तथा दैवी चतसो दिर्खु चापरा॥
महावश्नरस्व दप्य भीयाणते।
महामायाभीधानस्य साधनं साधु कर्त्ये।

इह भावनाधिकारी सन्ती चतुर्वेदिनीगिततिचोदनाविवदः। प्रातःस्वाय सहभूयंहुक्कारसाधारामान विशेष्य कतस्मृतप्राचः हुँदुपक्षयान्मयोगरस्यं काल ध्यानायं प्रविष्ट हुँ कारेर चर्यं परिधय दुहा-सनोपविष्ट। पुरायकारस्कुम्भकारस्य भवनं सपरिवारालोकः 
हानस्मृतिकर्णयुः पञ्चोपहरैः सम्पूर्ण पापदेशनानि- 
मिकामित कुर्यात्। देशायांकृतम् चालम् पापम्, अनु- 
मौदे सस्वेश्यानि, सकल्युक्तसृजसत्यस्यप्रस्तुतानानि 
परिश्रामायम सर्वायाम् कृत्तमन्तु भाय भाय सम्म- 
भायो, ग्राहयेर्लिति रञ्जनि मन्त्रानि शरया गच्छामि, बुझर्यां 

1 AC मेते। 
2 AC चन्द्र। 
3 AC शाबूडः। 
4 AC देहे। 
5 A सर्ववर्त। 
6 AC राज। 
7 AC भासी। 
8 AC भाव। 
9 N omits.
चरित्रवदनं वजनपाकपर्ष्ठारामकारिकृतम्, दक्षिण-दले लंडाकिनीं पीतवर्षीं पीतनीं सिद्धिरििहरितवदनं
रक्तचक्रात्रींरुक्कीवानिपीरििजमकपताकारिकृतम्,
पथिमरले परालंडाकिनीं सिद्धवर्षीं सिद्धपीतनीं दक्षिण-
वदनं विश्वकलस्नरंकपालचादिथराम्, उत्तरदले विश्व-
लंडाकिनीं चरित्रवदनं चरित्रपीतसिद्धनीलवदनं असि-
उमकपालकपालचादिथराम्। चांद्रसानमभा: संधीं: नेन्द्रसां श्रेयंसां प्रभुमिव नाथमुखाप्येरयुस्ता वजगीतिकवयानया—
इति वाह कित्रित सिद्धवर्ष नमा न्योऽिवुढा वज्जः।
चांद्रलंडाहृण महासुभेष आरीकित खचः।
रविकरितस्य पपुकितं कमः महासुभेष हः।
चांद्रलंडाहृण महासुभेष आरीकित खचः।
चर गीतिकाव्यभावं भगवानं कित्रुपतं हिला वीजमहाकार्येऽरविभवित। कौँ नस्। तत्: अहारादृश्व वैरी-
वं तकूल्यं च संस्कृत्यं संहरेत्, हृद्यारादृश्व पच जिनान्
तकूल्यं च। तत्: अहारायनया लंढाकिन्या सहैव
भगवान् लेखको हुँकारादृश्वते।
भमनोऽहितितः कृष्णो ललिताकौसँसनमभा।
कापिशेष्वः जतकेः कपलमकुटिकोः।

1. AN कपालः। 2. A omits नमा ।
3. C omits चरित्रः। 4. AC समार्थः।
5. खचः। 6. चरीसुभेषं कारिकृतम्।
7. A पजोऽिवुढा। 8. AC ज्ञातिविः।
वशीकरण तेन स्त्रैंकोलोडीच्या चन्द्र-समयमुळे पश्चिम ।
ततो राजाचे अस्त्राचन्द्र स्वयं सतर्क राजस्वप्नांचे आत्म-शाप होणार ।
वंगवीतीयांचे सावधान उत्तम । भगवानमाने हे स्थान शान्त माणे ।
ततो राजाचे अस्त्राचन्द्र स्वयं सतर्क राजस्वप्नांचे आत्म-शाप होणार ।
वंगवीतीयांचे सावधान उत्तम । भगवानमाने हे स्थान शान्त माणे ।
ततो भगवान अस्त्राचन्द्र स्वयं सतर्क राजस्वप्नांचे आत्म-शाप होणार ।
বিচিন্ত্য সবিন্ন করতলামলকবত প্রশ্নেত, সব্বসমাধিক-বর্ষ নিধার্য্যেত।

ধৈর্য বিন্দু:।

স্তম্ভিতস্য সিদ্ধিরূপি যথা উচ্চতে। তথ্যেত পদ্ধতিতত্ত্বাতরকা যোগী নানাধীর্ষ্টকবিগত নির্দিতে সর্বলিঙ্গসম্পর্কের চিরঃ বিচিন্ত্য সেই যে দীর্ঘমুখে রায়ৰায় সম্পর্কের ব্যবহার হয়। সত্বব সময় মন্ত্র জনিতে। দুই তন্ত্র চিন্তা।

তথ্য ভাবার মন্ত্র । -- অ হই। বুধ্যাত্মিক দীর্ঘরস্ত্রে যতোহস্যমায় অধিকারাচার্য অন্তরতাত্ত্বিক নির্মাণায় সময়ঃ সমাধিত মধুঃসুচনা।

বৈজ্ঞানিক বিন্যাস চিন্তায় তদ্যুক্ত করমতাধারণ অন্তরতাত্ত্বিক নির্মাণায় সময়ঃ সমাধিত মধুঃসুচনায় নির্মাণায় সময়ঃ সমাধিত মধুঃসুচনায় নির্মাণায় সময়ঃ সমাধিত মধুঃসুচনায় নির্মাণায় সময়ঃ সমাধিত মধুঃসুচনায় নির্মাণায় সময়ঃ সমাধিত মধুঃসুচনায় নির্মাণায় সময়ঃ সমাধিত মধুঃসুচনায় নির্মাণায় সময়ঃ সমাধিত মধুঃসুচনায় নির্মাণায় সময়ঃ সমাধিত মধুঃসুচনায় 


table

1 A •বাপ্তে৷।
2 A •মঞ্জু৷।
3 AC হাং।
4 AC হুডু৷।
5 AC কুঞ্ছ৷।
6 AC •কেশীবিবাহান্ত৷।

1 AC মাহামায়া নেত্রা৷।
2 A খান্ত৷।
240.  

प्रथम सुखश्रीवाचिकां वाला मदुविद्रीप्रविद्यः स्वांहि
ख्रिख्रम०प्परके हुँकारबीजं हद्दा पुरं कहकालिवज्ञं वस्त्य-
माषाकोपक्षुद्धारुः विविक्तं पूजापपदनामनाश्यानु-
मोदनापुष्यपूर्वावः विशेषक्रमनावः स्वाभाविकः च चावा
स्वाभाविकाः नामार्थं भावेत। तथा नामार्थं—हैं
इति हैत्रोगता: स्वाभाविकः; ह इति 'हायुवाहिति: स्वाभाविकः; 
' ह इति प्रतिक्रियाविवृत्ति: स्वाभाविकः; ' ह इति
प्रतिक्रियाविवृत्ति: स्वाभाविकः; इति रतिसमयंक्षिप्तं स्वाभाविकः
उ इति उत्त्यथंतरिक्षिप्तं स्वाभाविकः; अ इति स्वाभाविकः
सभीमूलमुद्यमाहं नुपल्त्तात। इति कला श्रुतात्त्विं विभाव्य
मषनुमुद्यम्याः—हैं 'श्रुतात्त्विं विभाव्यमुद्यम्याः कोहसम्। 
' हैंकारणं विभाव्यमुद्यम्याः वजयक्षरं विभाव्यमुद्यम्याः
कोहसत्त्त्विं विभाव्यमुद्यम्याः रत्नतुलिकमुद्यम्याः
कुलस्थानमुद्यमýchाः हुँकारबीजं हद्दा
मैत्रिकसामुद्यमाः पेप्सामुद्यमाः कोहसमालिन्तिभिः। स्वाभाविकः
सहायतियाः 'अन्यायार्थानाः—
'हैंसहि विधिशत्रिः कमलु पनोसहित बजेत। 
' हैंकालिवज्ञो महासुमेहेश्वरारोहिते चारोहित वजेत्। ।

1 N चारुवताविचित्रता, A चारुवताविचित्रता।  
2 A अ।  
3 AN अन्यायार्थ।  
4 हैंसहि विधिशत्रिः कमलु पनोसहित बजेत। 
अललललले महासुमेहेश्वरारोहिते शवेत्।  
रविविशिष्टो प्रकृतिः कमलु महासुमेहेश्वरारोहिते शवेत्।  
5 AN अन्यायार्थ।  

रविविशिष्टो प्रकृतिः कमलु महासुमेहेश्वरारोहित्। । 
[अललललले महासुमेहेश्वरारोहित्] चारोहि बजेत्। । 
वजदाकिनीन्द्रयो बजसत्त्त्विं निवेशेत्। । 
इति गीतिसमन्वतः माया वद्यसमतुल्लित्वा मनसा 
हुँकारोडुत्त्रेषु कहकालिवज्ञे नीलपितासितमहामचुमुक्तुः
चतुर्भुज दक्षिणे भुजे कपालशरधरे वामे कहांधुः भरे
रोजासनक्षु विने सार्द्धवंडस्त्रामासिं कपाला
मालाभिः पिरसार बुर्लिं ब्रह्मविमृत्ति इप्येद्धा
काराकलप्तम विशीर्णविविष्ठित्। कथा चौँकार पीत 
स्थनारे। सिंह ओबेत् हुँकारे भर्त नामिकां खःकारे 
सिंह सदावरेऽ चाँकार सिंह हदये रेज्जः रत्न—
पद्धोन्न्याससस्तिः स्वाभाविकाः कोहसविकाः बजहन
समिके कार्यार्थानाः सिंहुसितमाः पेप्सामुद्यमाः कोहसमालिन्तिभिः। 
स्वाभाविकाः कोहसविकाः बजहन
समिके कार्यार्थानाः सिंहुसितमाः पेप्सामुद्यमाः कोहसमालिन्तिभिः। 
स्वाभाविकाः कोहसविकाः बजहन
समिके कार्यार्थानाः सिंहुसितमाः पेप्सामुद्यमाः कोहसमालिन्तिभिः। 
स्वाभाविकाः कोहसविकाः बजहन
समिके कार्यार्थानाः सिंहुसितमाः पेप्सामुद्यमाः कोहसमालिन्तिभिः। 
स्वाभाविकाः कोहसविकाः बजहन
समिके कार्यार्थानाः सिंहुसितमाः पेप्सामुद्यमाः कोहसमालिन्तिभिः। 
स्वाभाविकाः कोहसविकाः बजहन
समिके कार्यार्थानाः सिंहुसितमाः पेप्सामुद्यमाः कोहसमालिन्तिभिः। 
स्वाभाविकाः कोहसविकाः बजहन
समिके कार्यार्थानाः सिंहुसितमाः पेप्सामुद्यमाः कोहसमालिन्तिभिः। 
स्वाभाविकाः कोहसविकाः बजहन
समिके कार्यार्थानाः सिंहुसितमाः पेप्सामुद्यमाः कोहसमालिन्तिभिः। 
स्वाभाविकाः कोहसविकाः बजहन
समिके कार्यार्थानाः सिंहुसितमाः पेप्सामुद्यमाः 

1 A ब्रह्मविमृत्ति, C ब्रह्मविमृत्ति।  
2 A अवाय।  
3 AC भिर।  
4 A omits अवाय।  
5 AN अन्यायार्थ।
विश्वासिनी श्रावणी श्रापीतरतनीस्लशतुसेखर
चतुर्युक्ता वामभुजे पाशकपान्त दक्षिणे झाड़मुखखता
वायुर्धुतकायानुसरणसम्बन्धा; दूषिता चार्य रौद्रासनया
कापालास्त्रा[भर्]; शिरसि विरूपिन्ति: सांझुषुंडग्रामादरास्मालिन्यसरोनविडािकेशा
ज्ञानितोज्ञिपिङ्कले: स्वरूपस्मालिनि; एवं चतुर्युक्तासमाधतमालानं
काश्चलवर्ण्य ध्याला शिरसि हृदि नामी गुस्ती वामु
मात्रेन्मात्ररामस्रिपास्माणु सन्ध्यपदेशस्म्भिवाच्य नष्टसकायां
कुर्थार्थ मननी। बिंधे सति मन्न्त्रायुं क्रमा श्री च्वा: होः
हृः फटु एवं भवसर्वभावाभावाभवमन्तस्थायनमां
योगी सत्यिविधितिक्रमं कुर्थ्यों प्राक्षतकल्पमुः[वे] इत्यत।

|| महामायासाधनोपकायिका समाह||
|| कातरियं कुकृरिपादानामितिः||

241.
भगो भृकुटकायः

पन्ताद्रेय ध्यानार्थ: सुखासनोपदेशं शैचिकखण्डः
यथा: सधृं हिस विश्वकमलकाः नीलांकी कारसकुटुटकियस्मां
विन्यामों नद्रससत्कोटिगुबुस्त्रीलस्वायां समस्वाय
विश्वासर्गानादिञ्च विवर्णात्। तत्: सर्वप्रथमं त्तत् च
विन्यामभावतया अवशोऽकृ शुन्यहारानादिं पते।
ततो श्री: कारसनिवं लोकाराजवर्णं 'श्री: कारसकुटुटिक्रमं

1 N खः। 2 AC सविभव। 3 N खः। 4 AC विरूप। 5 A धिः C हो। 6 N कः।
242.

चाकार्यणां सत्यमाकर्षो चापलयक्ष्मम्।

मायोऽपमं च सत्ये वै चैतानकामशेषत:।।

हर्षः तस्मृतः चैव वशा माया वि सत्यं:।।

न चौपलयक्ष्मे चैव सम्भवं जगत: सङ्क्षिप्तः।।

इवः मनसाधिष्ठयुः एकानिकयोगागम्याः। श्रेयसीरं च

सकलं च नीलादिविलुक्तार्ग ग्राम्यमाक्ष्यथ, स्वरुपं मनो-

विश्वासाखममन्तरमकरं हन्तस्य निरस्तारसम्प्रतियं निस्प्रमस्यंश्चतानं धातुमिं[द्]युपकार[व] स्वायंतरिनिष्ठतेभि

इवारियम्, लक्ष्यस्वरूपौरसार्थं खंभोतकारमाधिमुः, तत् श्रुत्यात्मकाशाग्मं सकलमायपरिृष्ट्यं चन्त्रमण्डलाकरं

विचिन्तयेत्। शतमिन्नु चन्त्रमण्डङ्के उपचितस्यसभारायक्षणं उपचितात्मनमुन्न्यासाह्याः। हेचातृती नीलवनेण

पश्चेन्त, तत्परिष्वतं च नीलजनालज्ञमदर्शणाञ्च शास्त्रान्विन्यथे, चन्त्रमण्डङ्कारपरिष्वतं च जननिवहनमूहवासी-अर्थकपत्रोऽभेदकाहासमामान्यवार्यवातयेत्, चान्त्वमुख्यमण्डङ्कोपरि। विश्वप्रभुतायां तत्परिष्वतं तत्कार्यमण्डङ्कं तन्मये

समुपविष्देह् ब्रह्मभुजंडयेत् तत्मये चतुर्वंतिः सत्यमण्डङ्कं भसोज्जितार्नत्रथाप्रभामान्येन विचिन्त्यायेन अशोभ्याय-अर्थकपत्रांमालामान्यशुक्तिं दक्षिणार्येन चिपाताध्याह्यती

नीलं करारङ्गं चामकान्यात्रतन्त्रां हर्षपरिपूर्ण-कपालवामां करारङ्गस्य सत्यमाकथां चापलयक्ष्ममान्यशुक्तिं।।

करारङ्गदनं चल्लदुकारार्त्राणं सविधमण्डङ्कितं परमार्थानं वाच्य विचारशभ्यात्, संस्कारा सप्तसोदा-

मनिस्मर्यवन्यग्राह्यामायोपमं चतुर्दशाग्रहितम्यं लोहे-वेदि। तवताविघ्यं: सर्वसिद्धिप्रददेह बहसितं महामुद्रा समयसुद्रा

ध्यानसुद्रा कर्मसुद्रा।। सत्यदि चन्त्रमण्डङ्कारपिर वर्जनोऽष्टीभाव्य चक्षुपातिर वषेशुभजसंञ्ज्ञानी विचिन्त्यात्

श्रीवैष्णवसम्प्रदायं विवाहितत्सृष्टिं इति महामुद्रा। तथैव सत्यदि चन्त्रमण्डङ्कारपिर वर्जनोऽष्टीभाव्य चक्षुपातिर वषेशुभजसंञ्ज्ञानी विचिन्त्यात्

श्रीवैष्णवसम्प्रदायं विवाहितत्सृष्टिं इति महामुद्रा। तथैव सत्यदि चन्त्रमण्डङ्कारपिर वर्जनोऽष्टीभाव्य चक्षुपातिर वषेश्वर।

वादश्रेयसाराभ्यां च मूलं विक्रमं वादश्रेयसाराभ्यां च मूलं विक्रमं।।

वर्जनोऽष्टीभाव्य चक्षुपातिर वषेश्वर। राज्यमण्डङ्कारपिर वर्जनोऽष्टीभाव्य चक्षुपातिर वषेश्वर। राज्यमण्डङ्कारपिर वर्जनोऽष्टीभाव्य चक्षुपातिर वषेश्वर। राज्यमण्डङ्कारपिर वर्जनोऽष्टीभाव्य चक्षुपातिर वषेश्वर। राज्यमण्डङ्कारपिर वर्जनोऽष्टीभाव्य चक्षुपातिर वषेश्वर। राज्यमण्डङ्कारपिर वर्जनोऽष्टीभाव्य चक्षुपातिर वषेश्वर।

इति साधनविधियन्न भवत: संक्षिप्तोऽन्तः ज्ञातायमें चारितिविरोधमैुः।।

श्रीवैष्णवसम्प्रदायं।।

1 AC सत्यम्।
2 AC अस्तु।
3 A प्रशं।
4 AC सत्यम्।
5 A कामाय।
6 A कामाय।
243.

श्रीहेशकी जगन्नाथो भूता संवार्षसम्पदः। कुयोत जगहतारथिनिमाती विभावेत।
चास्यभोजरूपान्नः सङ्कुटाकारीऽद्यावशः। विश्ववीर्यसङ्क वधायनः स्वासनव्यंग्यम्।
स्थापनेनामृतमूलायणश्च व्यायाममैतरम्।
स्वभावायाग्निकायं वज्ञासीमसन्धिनम्।
वजसचां विभावैैं स्वनिः चयनरीकतम्।
तद्रकोषालसंविंद संवर्गायाना दुःखम्।
बोधारिडिसङकोया दुःखास्यत्यो विदितम्।
प्रस्थापितमहायानः वायसः संवारसङ्कभवम्।
तदुव्रत्कमपादो महामेवरवदात्मकम्।
शुभरजिल्लकलोके नीरांदुर्घटितसिनम्।
संकोतरे [चु] रात्रं च भस्मोऽसुखतिविधिहस्।
वास्मानाय भूजा: श्वेति रावृत्रिदिष्यसुधाविनिन्तम्।
कृष्णज्ञासिन्धुक्रक्षप्रभा रायार्यवंशम्।
नकरक्रियारमालासः इत्याभ्यस्याय।
दुःखाशीतलालामां बायोऽधूलतस्पीडम्।
रौऽदासन समास्याय हेशकं सं प्रभावेत्।

\[1\] AN अपृ।
\[2\] AC गृहच।
\[3\] AN शैवं।
\[4\] A omits this and the next line.
\[5\] N शब्दाः
\[6\] N स्म।
\[7\] AC स्वादि।

244.

श्रमणवायानमधायो निःस्तो हृदयानां।
प्रसोपाभविधानेन चन्द्रधृष्ट प्रयोगताः।
श्रीमलिसमायोगात् भावेत् स्वधनंदलम्।
तथ चूँकारसम्भृत च भृखक्षस्वस्वितम्।
श्रवणायुङ्गिन्द्र नरभृतेऽवस्यामसम्।
भस्मोऽसुखिनिन्तम् च स्मृतवर्ष्य च दृष्टिः।
राजशरायात्क्राकः वामे रक्तक्रोऽर्जम्।
शतादृशुमुद्यालामि: तत्तदारमनोरसम्।
इवतःवालाराय रक्तनेव विवासिनम्।
पिष्कोऽभिषेकयोगामकुट्क वर्धकुवलसम्।
अस्थायिभृशीमं तु सिरः मथक्षपालकम्।
दुःखत्वसिंहन्य ध्यायत्त जग्न्मार्निवार्यशम॥

मनः— कै तुह फर्त स्वाम।

\[1\] AN संग्रो।
\[2\] Omitted in A.
245.

प्रणय सीगुळं नाथं चैलेकाळेतपेडकाम ॥
तत्सापत्तिविद्व शानतिपादित्वः प्रविद्धते ॥
दिम्भुजेकङ्कसुंब वीरं नैरात्यधकिष्ठक्षमस ॥
बधाः ब्राह्मणसुंबं चिनेचं दातिराजितम ॥

इह तत्रे भावाविधिको योगी प्रभावः श्रयानातुराय
स्वसद्धे कृष्णस्वहुःकारं हद्धा नद्धिमिहः। श्रीहेषकमवः
भाषान्यीय पुष्यादिविद्यावक्षृशं सबूंजः तस्यायतः। यापः
देशनापुष्यामेदनाविषारंगनं च हतः महाबोधि-
विषम्यकारं सूपस्थिते दिभःसुवृंसंहाराकारः। चैबी
संबंधःसापसुंहाराकारः कहिः तत्सुवाविद्वेद्विनयामारः
सुदितः कृषीवल्लियावायुधकारायमनविकारः काश्यामुःपेसः
च भावेत्वा। ततो धर्मोष्णाशिवार्ग्यकल्पकल्पकर्तित-
रूपं सत्तिनवलयामाहसमायम्बः ब्रह्मानवेनकरूपं
श्रुततां विभावः कृ यश्न्तादावानवज्जन्वाभावान्यीकृष्ण
विनाशितः। ततो विवुः नमोद्रेषि सल्लेमाणकाणे
सह्यमहुःकारं हद्धा तत्सरकारस्वरकालाङ्कों प्रकृतः।
तत्किरणविशिष्टः। श्रीहेषकरूपः कालीकितः अवतः
तस्याकारः सत्तिरियका श्रीहेषक विशवहस्तमक्षांकितः
श्रवीकारितः। कृष्णस्वहुःकारः दिभुं चिनेचं दक्षिणकरः चह्रम
वासा व्याज्ञितकालाधरं सतासुंबल्कामभिनिवरतनः। ॥

श्रवाशोभ्यामानकाणर्षिदिप्तिततकोऽधरान यः स्वभी-भावानकाणर्षिकाणां कहिः। रक्षभीवानकाणकाणां कहिः। वैरोचनानांककाणां कहिः। काभामोकाणसद्भावान्यीकृष्णासुः। खेरात्यामीसखानां केशवाजीविनाेकृणेूः। उपज्ञातिकाणां दिभुजेकाणसुः। कृषीवल्लियावायुधकारायमनविकारः काश्यामुःपेसः। ततः। दिभःसुवृंसंहाराकारः। चैबी।

नाथं चैलेकाळेतपेडकाम ॥
तत्सापत्तिविद्व शानतिपादित्वः प्रविद्धते ॥
दिम्भुजेकङ्कसुंब वीरं नैरात्यधकिष्ठक्षमस ॥
बधाः ब्राह्मणसुंबं चिनेचं दातिराजितम ॥

B ोमालेकः।
AC ोबार्तः।
8 AC ोबार्तः।
5 B ोहूः।
AC ोबार्तः।
8 AC ोबार्तः।


246.

अतिदिरि पद्धक सप्‌ध्रन विवाह तमूदप्‌ रक्ताष्ट्रवधकमां विचिनतेयत्। तस्य पुरुषदिर्‌स्वयमिलते रत्‌वा अक्रम ऋ व च। तथाविनैकृति वार्ताधिशान्दछेषु त प य स। समधर्मवर्गे पूर्वम्‌ सा मध्ये ऋ पश्चां त्रिं। सर्वाकृतीमानि सर्वमेश्मधस्थानि रक्तवर्णणी। तत्स्तो च चानुशकाराः रक्षयो रोमकर्पेयो निर्गत्य साधारणात्‌ साधारण पाद्यो: पातिवत्ता रक्षेऽऽऽ्॥

चानाम्॥

वरुःछर्येऽ नत्वा शास्ताः सकलं शास्त्रदातारम्।

वशीं सिद्धान्तायं नगरीोब्धं मन्त्रधर्मं।

सम्बन्धात्‌मस्ती कुस्मः स्माधिदैविताभिर्।

निष्ठिः प्रयोगतत्विवि: निष्ठशः साधयोभासम्।

हृदि प्रक्षण्डशुके विद्वतुकण्ड विचाः श्रांशुयुतम्।

वरकरमथे प्रशाक्ष तमूद। तस्मात्‌ यो जमिने।

तस्माक्षर्वेंशान् पार्थपुरुषपुरोर्वसत्वांभिं मली।

यथायं प्रशाक्षात्‌ विनिष्ठश्च च जेद्युत्सम्।

इति विविधपुर्वतः वेत्रिकोष्ठं वार्ताय युक्तलाख।

चाराः प्रक्षणो तेषां: सिद्विंत्र: चायु सिद्विर्धम्।

कर्मचित्तपदात्री गत्वा समुपि चिं शुभं तु मामकाः।

वृत्ता पाद्योऽ। तत्सुप्तम्‌ स्ये धार्यान्त्।

1. ANC ऐक्यः।
2. ANC नर्व।
3. A श्राब्धां, N गौत्तदातारं।
4. AC श्राब्धां।
5. AC श्राब्धां।
6. AC नर्व।
पूर्वरामः संजयाः सुभाषितं संचितेत्वम समुदायः।
सहस्रपदयेष्व समस्ते गच्छेदं गगनम दक्षं तददु॥
निविष्टं यमीन्द्रसं पुनरयुतं संजयपदेष्व विवरणं
एवं तत्वयोगः वेदवस्मो जगिती समुज्ज्वः॥

पूर्वशोभा प्रेमः।
चक्रवर्ततपयसम्बन्धेन चालिकालिनि नौताराणीकाः।
चालिकालिजापेन चैलिकाः खोमधेशनाली॥

लक्षापेन। किं पुनरक्षात्मकित? चालिकालि
उच्चोः— तथया, अ च आ द इ क क ल ज घ 
छ च य र छ च य र छ च य र छ च य र
व च ल च ल च ल च ल च ल च ल च ल च
इ ल ल ल ल ल ल ल ल ल ल ल ल ल ल ल
उच्चारणाः। इति सुध्रकेशालिजापेन: खास-
प्रवेशेन।

खासप्रवेशेन: क का ख खा ग गा घ घा ङ ङा
च चा छ छा ज जा झ झा झा झा झा
छ छा छ छा छ छा छ छा छ छा छ छा छ
इ उ द दा ध धा न ना सा श शा श
का खा गा घ घा ङ ङा छ छा छ छा
च चा । अऽ । अऽ । अऽ । अऽ ।
एवं पुरुषोभमनः। इति कालोऽनिबब्यम्।

[[ पुरुषोभविधः ]]
वज़ड़वां नमस्तक्य महामायाख़ार्म जिनम्।
चारावसफ़्ततः ख़ुल्चे सधनकः।
शाक्ती मैथिलपायोग़ाः संस्कृतोऽहत्मानसः।
दानाविरौहित्यौहिलोकाधिकमः समासः।
मन्तन्त्रवादिसिद्धिः योगाचार्यम्।
बचित।
स्याने मुखोपायितः सतः हृदयः नास्तः हृतः।
तद्विभिद्वृज़ाः समृवृह्यं पुरती पितः।
वर्त्त्वेस्नानां तु श्रुततः भवेये ततः।
श्रुतातोत्त्वमवसमन्त्रावत्मकोऽहमिति मनसः पठेन।
अमित रषतुतुघचसः ख़ुद्ममङ्गः।
पञ्च बिद्वृत सितानूः धारा दृश्यान्तरात्तरिकाः।
चुरुड़हितनुवसम्भवता चतुर्यन्तः संभूजुसः।
पूर्वायङ्गतामैथिलिकानादिसम्राचः।
बंिलाप्रभु व धारित्योदयनाती चिनये।
हेले सस्म विचारित्वः कस्मु पशोहित वज़े।
शच्चलणः महः सुहेरोः चारोहित "वज़े।"
रविकारः पुषुहितः कस्मु महः सुहेरोः।

1 AC सुङ्ग। 2 AC चाक्षोः। 3 AC ओगः। 4 AN दङ्गे। 5 AC ख़ज़। 6 AN चुदिमिन्तः। 7 बायाः।
तत: संसारदुःखेः सत्त्वा भुक्तरक्षायः।
मायोपमं जगत्तं यथाभूतं विलोकया सः।
"मध्यविन्दुः नीलं हुँ बीजात् कर्षणस्यम्।
पञ्चजानिकायां परमानन्दसुर्दरम्।"
चतुरुपुरयं चतुर्वाहुं मासोहितस्यम्।
युञ्जें स्तिरत्नां वां मरणोवङ्गलम्।
चिनिचें नरचारादिसुम्रात्रं पञ्चकभूषितम्।
पिडित्यांसूवैशालोऽधारैं कपाळसुकुटोत्तम।
कपालपिनिनं स्वयं वामे बद्रापाचिनम्।
रामकोटस्फुरितवुँशः कतजगभितम्।
सब्स्वपं वुहाकिनया सोप्नें वा रास्तं।
चतन्तं चेवः क्षायात् चतुरुपपोङ्गिताननम्।"

dाकिनिनां चतुंकहिष्ठेऽविखादिकमुच्चे—
तथा पूर्वं देव बद्राकिनि नीलवलिण्या।
नीलपीतसितारत्नहरितायणवुऺ्या।
प्रविधादशीष्रानादि शुद्धवं कपालकम्।
सये द्धाति वामे तु घटपायाढाधारिका।
दश्खिस्ये समताजाणीयाधारलभरिका।
श्रीरबद्राकिनि रब्बं चाटविशक्षुष्णकरिका।
वामे निपथेत्रीयां श्रीवजसंवद्राकिनि।।

1  AN  ।
2  AC  ।
3  AC  ।
4  AC  ।
5  AC  ।
साधनमालाच्

सपत्तेष्ट्हृताच्यातिमानान्

पूजेन्द्र होगीनोपङ्क्तमानान्म हेपन्त स्न्यात्।

देशोक्तमहामाहीर्कुशगदाधरभुविषयः।

भाषामाण महामांस श्रीहेष्टक नमायंहम्।

दः सूतः।

शिरोहजाभिगुरुवर्य उष्णुयमार्थे क्रमात्।

ॐ हुः सा चा हा बोग ध्याया पत्तकुशालिकाम्।

हृः कार्रं ज्ञानुद्राणान् श्रृः भूपत्तिकारकाः।

श्रीुद्वाडकिनीं स्वाभं वैषयं रत्नं रतीकुशाम्।

गीतं सोबोधायां सनं चतुर्वैष्टयं भिराज्या।

ॐ ज्ञातमविषयं वज्ञविशिष्टकरार्द्धि।

जिनानसुराग्निमायमेवतु रतिविचलनाः।

वज्राज्ञानवर्तमानोन्नायाः क्रियेन्सि भनम्।

जिनवर्तं सुखवेशमेव दृष्टं वज्ञविशिष्टम्।

प्रेमं सत्यमाश्च जिन्या विभिन्नत् ततः।

चतुर्भुजतस्वभावे ह्वचतुर्पदेशः चतुर्देशः।

सुखंभवतिनुरुन्द्रेशं समुखितं सुपन्धति।

ख्यातकर्तव्यपमासः वादः

रेखाभिराकारसाधनपदोऽक्तिमिः सः।

नियायां नादं तत् ज्ञानमनुमुक्ते प्रवेशयातुगामां स्वातः।

उपारमुनः सखुरुङ्गालाहृतमायामायामलखुतम्।

चक्षुरं च तथा कुत्त्यात् नादप्रवेशिन्निमोऽ॥

उत्तमं निमं चतुर्वैष्ट्याङ्गालाहृतमायामलखुतम्।

चक्षुरं च तथा कुत्त्यात् नादप्रवेशिन्निमोऽ॥

उत्तमं निमं चतुर्वैष्ट्याङ्गालाहृतमायामलखुतम्।

चक्षुरं च तथा कुत्त्यात् नादप्रवेशिन्निमोऽ॥

उत्तमं निमं चतुर्वैष्ट्याङ्गालाहृतमायामलखुतम्।

चक्षुरं च तथा कुत्त्यात् नादप्रवेशिन्निमोऽ॥

उत्तमं निमं चतुर्वैष्ट्याङ्गालाहृतमायामलखुतम्।

चक्षुरं च तथा कुत्त्यात् नादप्रवेशिन्निमोऽ॥

उत्तमं निमं चतुर्वैष्ट्याङ्गालाहृतमायामलखुतम्।

चक्षुरं च तथा कुत्त्यात् नादप्रवेशिन्निमोऽ॥

उत्तमं निमं चतुर्वैष्ट्याङ्गालाहृतमायामलखुतम्।

चक्षुरं च तथा कुत्त्यात् नादप्रवेशिन्निमोऽ॥

उत्तमं निमं चतुर्वैष्ट्याङ्गालाहृतमायामलखुतम्।

चक्षुरं च तथा कुत्त्यात् नादप्रवेशिन्निमोऽ॥

उत्तमं निमं चतुर्वैष्ट्याङ्गालाहृतमायामलखुतम्।

चक्षुरं च तथा कुत्त्यात् नादप्रवेशिन्निमोऽ॥

उत्तमं निमं चतुर्वैष्ट्याङ्गालाहृतमायामलखुतम्।

चक्षुरं च तथा कुत्त्यात् नादप्रवेशिन्निमोऽ॥
धूमधियकांसुखम समाचारसारंगः

250.

नमो वज्राकायः

विचक्षपुरं लोचे प्रायो वाचकलीकां महेद्रिति।
संक्रियापि संक्रियात्तत समाचारसुम्बृहत॥

तदा वज्रायतायात्तात्त्विकभा नियतमन्तराः।
जत्वान्नमधयं वजराकां प्रसाधितं॥

व तृ न संतुम्रात्तमदिको परिविन्रितेऽः।
सुकारसभवं रेखं सतरावासस्यकमः।

मैदुर्दिनां वज्राल्प्व वज्रवपि हृ॥ अः वच्चाराकाः
हुः तृ हुः। अः वरजप्त्ताः हुः तृ हुः। अः वाक्षित्ताः हुः
तृ हुः। अः वज्रावरान्ताः तृ हुः तृ हुः। अः वज्राद्वात्ताः
तृ हुः तृ हुः। अः वज्रावरान्ताः तृ हुः तृ हुः। अः वज्रावरान्ताः
तृ हुः तृ हुः।

विधाय यजुंभ्र्याद्विद्वादरं यदरासिसिहेत।
विश्वास्मभास्त्रतां चक्क विश्ववर्ज्याज्ञानादितमसः॥
हुः भवं यात्त्रेव वज्राकां महासुखम।
पद्धुजं चिन्तं प्यां चक्क सत्त्वत्त्वमभास्त्रितम।
वाज्जनाशोतित्तदं खलिकाखुद्वष्णं प्रभुः।
वाज्ज्यात्त्वसपि न्यस्माद्विद्वातिरिश्च।

वामेकापालसर्वां दक्षिण्य देहे करे।
कापालसर्वानुकुटे विश्ववज्ज्याज्ञातम।
अहनुप्रेषुरं चैव वस्मुद्रानुस्यास्पद।

नौलिन्दीतित्वां यात्रोप्रवास्याराधतम॥

1 AC वचः। ² N omits वचः।
'আলীকান্ত হর্ষের কারুকাজে চিন্তকম।
যথা নাথ তথা বজ্রাস্ত্রাণি সমাজ্ঞিকম।
দেবী জানি সমাভেশ পরমানন্দবিধিন।
বাণাকর্ষণামিক কুশোত জঃ হংসরেবিবষ্ঠাম।
পদ্য যোগিন্য পদার্পণ বাঞ্ছাপ্রাপ্তনি চ
হেহেহে প্রথম দেবী হিংসার বজমার।
তন্তীয়া হেরচাই 'চ চর্চায় বজ্রাস্ত্রাণি।
পদ্মে বজরীটি 'চ ঘোষ চাছু বজরাচিনি।
নোি পিতা রাখা হরিতা ধৃষ্টা সিতা দেখে।
মুক্তেশাতি মহারূপার চিন্তাবলি দিবারত।
ধারারূপজ্ঞ চ হস্তকর্তরহে।
ধারায় নরবীণারিষ্কে পরি স্থিতান।
কপালমাকা আলীকানসাংস্থিতান।
বজারাস্ত্রাণি ভজ্জন দেখায সবী যথাক্রমম।
ঘোষ মায়া পায় তাপ ঘোষায় পদ্মাতিলিতরিথিতা।
ঘোষ ঘোষ হো হো হো করায় সমধানূপযোগনি।
ঘোষ ঘোষ হো হো হো মায়া ভজ্জন শোধনে।
নামে ঘোষ স্বামী মুলান ভজায় যোজয়ে।
ঘোষ ঘোষ ঘোষ ঘোষ ঘোষ ঘোষ ঘোষ ঘোষ
নামে ঘোষ স্বামী ভজায় যোজয়ে।
কায়বাকসিতার চন্দ্রে ঘোষ হো হো হো করায়।

---

1 AC প্রবালে। 2 AC হর্ষের। 3 AN পুজারিনি। 4 AC স্রষ্টাত। 5 A পার্থিবত। 6 A প্রথম। 7 A সমাজ। 8 A পার্থিবত।
পরিষ্ঠানি ধনুত্তিকোচবর্তীবল্লধারী নীলক্ষেপিতীনি চতুর্দ্ধাবঞ্চনগীতানি উপবিষ্টধারী প্রশৈত।
তদভির তুঞ্জাঠাস্থৃশ্বত চতুরস্ত চতুরস্ত সারাবাস্ত অন্ধ-স্বজ্ঞাপশীর্ষিত তদভির এসে মনোভাব জনকর্ম হয়, এই জনকর্ম হয় যে হয়, এই জনকর্ম হয় যে হয়।— রুজেধসুলবর্ত্তযুগাধিপত্য বিধায় তদভনাটি চতুর্দ্ধাক্ষনাটায় বিধায়, তদভনাটি চতুর্দ্ধাক্ষনাটায় বিধায়।
তদভনাটি চতুর্দ্ধাক্ষনাটায় নেমন সুখমপলনঃ আধিকালাে-পরিকালনে চন্দ্রাবস্থমনস্তাহল স্নিগ্ধস্তাহলে চন্দ্রাবস্থমনস্তাহল স্নিগ্ধস্তাহলে চন্দ্রাবস্থমনস্তাহল স্নিগ্ধস্তাহলে চন্দ্রাবস্থমনস্তাহল স্নিগ্ধস্তাহলে।
}

1 AC ১৪১৪ ।
2 AC ১৪১৪ ।
परमानन्दविविलक्षा भाषा। ततः पद्मार्यु वामार्यातन पद्नेनः प्रश्नं। ततः पूर्वारो फर्द्दकारसम्बन्ध श्रीहेमको प्रश्नम् देवी नीरवसः, अवपारा हुिकारसम्भवता विद्यिता वजगैरी वीतवसः, अवपारे हाँकारजता तुलीयाँ दीर्घावेदी रक्षवसः, अवपारे हुकारसम्भवता चतुर्वेदी वज-मात्रकरी हरिता, अवपारे हीहुकारस्थाना पत्मवी वज-रीढ़ी धूमवसः, अवपारे औहानिन्याना घनी वक्त-डाकिनी सितवसः; एता देवी एकविवाहनुभुजा। द्वन्द्यां राज्यमूघमधुरपारा। तद्विरामः नरचमूङ्गकारिः। संवक्षा महाराणाराज्येण मुलकेश्विन्य दिगम्बराः प्रेम-सूर्य परि स्थिता; कपालमालामुक्ता आलीसांसन-संसिद्धाः। पन्न्रुद्धाराः सिद्दार्जुनकारिः। ध्यायात्।

तदनुवलोकयो हीहेमकार्यसम्बन्धाः वाममकरी समयवक्र जसे जलमधु वाममकरी प्रवेशेदेन्। वाकिरिः वचनां हैंकारिः तोपस्य शूराः। वानसपणही ध्याया श्रेणी मः फः ता श्रेणी मः। इत्येतः पच्च धातुत्निधित्वेत्, अः च श्रेणी मः होः हूः ही:कारीः स्तख्युपाधिकाने पुरुः श्रेणी मः च च दृश्याः हाँहांकारेयार-त्तनान् शैप्तेदेन्। ततः पद्मेनः तामककमलविष्णूः चािरिताः कवितेदेन्। अः हूः ही:देनः नमः हृ: शिरसा स्वाधा हूः शिखराः लीपि श्रेणी मः फः हूः चािरिताः पच्च समझेदेन्। पद्मेनः विविन्याः मल्लन्द्रेदेनः स्वाधेत्। अः हृ: नामः हृः योः हृः मः वज-केदेनः हृः मः सुर्धी हूः हृः शिखराः फः फः समझेदेन्। तदनु महजतो भगवत्याय कायपकिचित्तपेशूः अः चाः हूः अपेशूः। ततः सहहेमकार्यराज्यात्मकीः श्रीचोच सत्य-शास्त्रानान्ननात्मकीः। भगवतः सत्य-शास्त्रां अोहारिः। ओहिनि भिनपुर्णविकारिः। पञ्चात्मकमोः शास्त्रानान्ननात्मकीः।

अोहारिः महाराजः चैत्यायुक्तमहासः।

द्वारस्य सत्य-मनुवान्ना बिजुग्राह्यमधुमकरी।

अः सत्य-शास्त्रानान्ननात्मकाः पुस्तकस्मिन्याः हृ इत्य प्रितवम्। अोहिनि महायमानसत्तेश्वरसुक्तों भवेन्। सेविन्युङ्गार-महोर्षां मात्राकसुकित्यो देवको यथाकल जायते इति ध्यायेत्। हृकारेय उकृते। देवी एकारेय विद्वेदारय साकारका। कार्यविकारे ही:कारेय बाबायेत्। वजापुराकाराध्यामोकलराजनानिः मद्नूलक्षिणिः अनुकृतेदेन्। अः सत्य-शास्त्रानान्ननात्मकाः वजस्थावास-कोडिशित्व धानिः। श्रीचोच सत्य-शास्त्रानान्ननात्मकाः। राजच हृस्य प्रेमिक वजार्गेय प्रदर्शे स्वाधेत्। वोडन पुजादेवीः संक्षाय रोमुक्लोपास्मिथि विविन्यािर्य-पािदादिः द्वाराः। अः इहेकु हर्ष ज्ञानस् स्वाधा। इहेकु आचारमणे ज्ञानस् स्वाधा। पञ्चात्मकमोः शास्त्रानान्ननात्मकीः।
डीकंडिता यथाविधि शोधितेन करेष मण्डलकरमधी चक्षुरं मनसेन पुष्पं द्वायत । पुनःकरोत भगवद्गुरुक्षणे-हृदयोपच्छिद्धमन्नेतस्ता दानिकान्तीत यममनीपर्यथानामेतसामेव मनसेन दिनु वामावर्तन विद्यु द्रश्यावर्तन यथासाधनाम पुष्पं मण्डलकरमेव द्वायत । ततं कर्मिन्सवतानं तत्रस्थलेषु तत्तत्त्वानं ॐ हः इतादिना पुष्पं द्वायत । ततं साधवनकर्तत्वं मन्नेतमस्तर्थयोऽवर्तनोऽवर्तनोऽवर्तन ध्यानमन्नलक्षग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रंथग्रं�
चश्ममञ्जरी चश्मपदमञ्जरी वा दशान्। तत: संपूर्ण
न्यानाधिकविधिपूर्णाय शतासर्मलं पतिलवा चकावीधिहानाथाय श्रधीय तद्भवमपरस्मिन् इत्यं चन्छव वा श्यामपिलवा इतस्तत्रेऽन् इत्येऽ वामानानामिकायोहितिते
द्विजाश्रिणि हि च: औकारसोहार्षपदमञ्जरी अक्षयन्
तदेत्तादत्लादुन्माताम् च प्रविधिमधुसूतः।

इति चिकित्सा इतस्तूजा मधाक्षे सम्बरतनवंसद्वा।

सृत्येऽ मन्दधियांपिनि शास्त्रत्वाविशेषं गुहवर्तांबायतः।

चः पूर्वीधिविशेषाशिष्टवाकरानामिकायते पीठोप-पीठादि चुःतुर्विश्ववश्यस्यास्त्रायुक्तेऽन् यथाविद्विशिष्टसम्क्षिते
मद्वगेन चिन्तोऽयाच्छन्दमालिका तत्त्वेऽद्र व वर्तुःमण्डलम्।

तत: स्बाध्वक्षेजन्निन्तनास्सराष्ट्रायं व साधारणधेयमस्तत्रार्नामानीकम्
विचलन्ति तस्मात पद्मामार्तादीहृदेऽन्निधियां
फलेऽति च वर्तमानानामिकाभ् यहिला भगवन भगवतीि
स्वछात्त्योपस्थतमन्याभ् भद्राक्षिदियमममयभिज्ञानालाभं
यथास्मेतासामेव महले तत्त्वेऽति। ततः सम्पूर्ण
न्यानात्मकाविधिपूर्णाय शतासर्मलं पतिलवा गच्छाक्षरी
पियाधिनार्षाये चायेपिः औषधशुद्धि: सविपर्य योगशुद्धि-
भदरीते पदन्ति कामाक्षरर्वमुद्रा सतिः धन्युद्रोपसाद्वारे
अक्षिकाशिलिनीपूर्णां अनानामिकाया सुमों संयस्तं औः
वज गुरुसद विस्मृत्येत्, भक्तकामानम् प्रवेश्येत्।

1 AC सखः। 2 AN यतः। 3 N repeats द्वीतीयः। 4 AC तस्मिन। 5 A तस्मिन। 6 A omits.
नायेन कामेत्य सन्योगिनः। सर्वे ते द्रवीष्युख्यानां। मन्दसङ्गसमवायतं कह्या दैवो चौद्रयन चतुर्योगिनोऽभयतरसाधने—
'किचे खिस्कन विसार्गयो ब्यो खिमन्तिवा कार्ये'।
'तद वत्ता श जर सम्भरसं उत्तरसौ तधल 'विसार्यै'।
कज अच्छाधि विकारित्वा पिण्य 'मा कार सु विशिष्ट मिति'।
बख्च्छ प्रियाण सचाल जयु उत्तरह जोड़कित्वा।
पूवयि जाद सम्भरसं मा कर कज 'विसार'।
तद्र अयागिरेन सचाल जयु परिश्रव्य गुर्जरात्।
सिमखे माणि वि मा करहि पिण्य [उ]टुटक सुखस्थान।
कामिः 'अदििश विनोः।'तुह फिटरु उच्चवा भव।
ईशेरन गोटे चतुर्योगिन्यो दब्तुः। पूवखवद वकायवचिद्यायोगिनः। सह। ततः—

उद्योगसी महाबीरो धोरसद्याकर्मः।
नीलक्षेण महापुरुः अस्त्याभरणसंपर्यंद्राभ्यस्तः।
मुण्डलाविशुद्धिपुरुषेन मुक्ते अश्वभाघिरः। एकभ्रं चतुर्भेजन।

1. काया—
क्रो निबधः(निबधः)विवाहादमतो लोको निबधाते कथम्।
तथा वार्ताः न यदि संकरसं उदिताति सकलो विराहामः।
कार्याभासोऽहिं कला प्रायः। मा कुक्त्र दशमध्ये चित्सः।
समाय भित्तास प्रकार सकलां जनव विषय योगितिपित्तदः।
पूववयि यदि संसाराति मा कुक्त्र कार्यायामः।
लघुच प्रसादाणि सकलानवः। विश्राकारं गतोपि।
सिमखे माणि मा कुक्त्र दिघु उद्दितः सुखस्थान।
कामिः योगितिकन्ते लेन मयुः (सेतुः) अवयवः भवेऽ—

2. AC निवधाः।
3. AC विवाहः।
4. C साहाय।
5. C देशः।
6. C साह्य।
7. A सिनेह।
8. AC विकारः।
9. A स्नेहः।
10. N तुः।
वामे खड़लकपालं दक्षिणे कार्यामकं प्रराौजित वामे चित्रसेना मता नभा सुकरकेशी सर्वभर्द्धिता देवी चुम्बलयो गुणहुँँ। एवं चाौमानं ध्यानं राम- वेदं योगिनिनां महारकं दिशासु विशाशु छ।

प्रश्नमध्यरुपूर्ते पूर्वें देवी सुमालिनी नीलिय उत्तरे कपालिनी पोता पथिरे मांसा श्रामा दक्षिणे दुर्जया शुला; द्वितीयपुरे पूर्वें शुभेमबराय उत्तरे कुपिषी पथििे बिवा दक्षिणे कौंतेरी अश्रुणा नामिनी वायवायं महो- द्वित; नैन्द्र्यं नारिकायं अमृतं मारिकाय; द्वितीयपुरें पूर्वें भौमदरक्षा उत्तरे अछया पथििे शुभा दक्षिणे उस्तारकौं अश्रुणा सुरक्षिती वायवायं विकालरायी नैन्द्र्यं शहायशा अमृतं सुन्दरी। कायवकृषित- विशुद्धित्वः पुरलक्षणाः चल्वारी दारापालिनिनां नामानि कथायिनि, पूर्वेढ़ा उत्तरे सुभगा पथििे प्रविद्धिना दक्षिणे नैयारत्मा। सवारे देवं नीलवर्षा दिवुभुिा एवमंगल अस्थायार्यां, पिङ्गोक्षेकं सुग- मालरुपं दासी चामां दक्षिणे कार्याकं अक्ष्यन्त्व- वन्यस्या। त्रायं प्रयन्तं विंशार्थनानि द्रष्यानि।

मण्डवंचमं तु भाव्येत्—
चतुरसं चतुर्द्वारं चतुस्तोरभूषितम्।
च्रष्टास्त्रोप्यमितम् वेदिकापद्विकायुतम्॥

1 AC हृदितम्।  2 AC स्त्रेयोऽऽ।  3 N जयं।  4 A बनेय।  5 C omits ३स्त्रितम् ... ३शोभितम्।
ललाटस्थपालांनी चन्द्राच भूमिं धारयेत।
पालकुट्रा सुहूमाली च चिव्हारजी चिलोजनः।
आलोचपदविन्यासी विश्वासरविन्यासोऽपि
साक्षरां काव्याचिव्हारजी वाप्रभावेऽति।
श्रुष्मधामेखरः कुशी वज्रपातामजगातिष्टः।
बैरोज्जैसौ वज्याराही वजस्तूप्यार्कवालमभुतः।
ख्रिःख्रिः रत्ना चिन्हेचा सुहूमालिनी।
पालसूट्रा सुहूमकेशी हिँगळा बुधश्रेीणा।
एवं भद्रति निषिद्धं मानवेद्विमिश्रम।
पालानमरं सख्चं विश्वासरुद्धरोविस्म।
शत्रूऽ विविधं यशमेकोरबचतंसः।
आरोग्य तयथेऽ सचान ततो दन्तरितंवेवः।
धर्माधिकारजातस्य नामं वन्दनसम्पदा।
संविदानन्दसचिव्हारजीद्विनी समुद्रितं यथा।
तामुन्दारलम्बकार स्फोटं संस्कृतसान्तति।
सततं भावचवों प्रभासरमसितरेऽति।
विश्वारविविन्दं गवेरवकाशारानितिका।
कानायापतिच्युमिशिशंकं तथागताय।।

c11

1. Nb ६कानोबची।
2. AC नभो।
3. AC ६भलाचर।
4. AC ६मन्द, Nb ६हमन्द।
5. A ६रचित।
6. AC ६भिष।
7. AC ६भिष।
256.

'झो' चुवान्नाराक्ष हद्यरिंद 'तौ मचुराहद्यरिंद ह्री चायायवलोकनितेव्रय हद्यरिंद थी: वजभीमस्य हद्यमिदस। चरुप्रांत चतुष्कों हद्यरिंद मध्ये अन्यतम हद्यरिंद जपर्यां स्वक्षरदेवतायों चल्या वाचितासेनो-

चिता अवलितार्थता चतुमाणप्रतिभानन्त सत्येच वाचे विनयाकि सशक्तासात पत्नाविचार शिष्यात। हद्यरिं

—माळमध्ये चरणेवाहाविश्वर्यर्य हद्यरिंदराण्य मध्ये

अन्यतमदर्शर्य धायाता दूरदर्शिताविचारानां प्रसिद्धात।

[ हद्यमन्त्विस्त्रुपदेशः ]

257.

पूर्वोऽक्षितविधाने—

खधातुरप्पे चन्द्रेः हुँकारं चलज्जास्खरस।
कल्पनासमावामयिः कृष्णवर्य महाबुतिम।
तदुस्तां महारोङ्द्र वजहुँकारसंज्ञकम।
अठालां महारोङ्द्र श्रेयशणं विदातुकम।
घण्डकावप्रयोगेष्यां सुध्रीं वहकरान्यम।
प्रार्थ्येष्वाधिपदेव भैरवाकान्तभीकरम।

1 A श्रो, C श्रो। 2 A श्रो, Nb श्रो। 3 AC omit चन्द्रेः। 4 AC अभास।
259.

पूर्वोत्तात्विधानेन विश्वकर्मांकेः रत्नाकारव्रजनिष्ठं च श्रायुं हिर्योऽपि रक्षणं विवक्षमच्छायं प्रतिनिधिः प्रचुरं त्रिवेद्यं सत्यसिद्धिनिरुपणं मयं श्रवणं अप्सरणं अक्षरोऽहारः देखिन्तः ग्रहणस्य त्रिवेद्यं सत्यसिद्धिनिरुपणं मयं श्रवणं अप्सरणं अक्षरोऽहारः देखिन्तः ग्रहणस्य त्रिवेद्यं सत्यसिद्धिनिरुपणं मयं श्रवणं अप्सरणं अक्षरोऽहारः देखिन्तः ग्रहणस्य त्रिवेद्यं सत्यसिद्धिनिरुपणं मयं श्रवणं अप्सरणं अक्षरोऽहारः देखिन्तः ग्रहणस्य त्रिवेद्यं सत्यसिद्धिनिरुपणं मयं श्रवणं अप्सरणं अक्षरोऽहारः देखिन्तः ग्रहणस्य

260.

नमः श्रीमानः

इद्धाध्येतानावस्थितं सन्यस्मभाव इति सौगतमं विदिता तत् सुमेक्ष्यं मधां सत्यज्ञानं तत्स्यात् सत्यसिद्धिनिरुपणं मयं श्रवणं अप्सरणं अक्षरोऽहारः देखिन्तः ग्रहणस्य त्रिवेद्यं सत्यसिद्धिनिरुपणं मयं श्रवणं अप्सरणं अक्षरोऽहारः देखिन्तः ग्रहणस्य

1. ANC omits.
2. AC वचनम्
3. B इति
4. ANB अवधारः
5. ANC श्रावणं
6. Only Ab gives the Namaskāra.
7. ANC omit. 8. NB संस्कृतम्
8. ACA Ab तत्र प्रविष्टम्

1. C सरच।
2. NAb शान्तिः
3. ACNb omit.
4. Ab omits.
5. ACNb तथा।
6. A breaks at this point and the present Śādhana ends there with the concluding portion of, विभाजन-वचनम्.
7. ACNb शिष्यः
8. Ab सरच।
9. ACNb क्षुद्रः
10. Ab सरच।
इति परमाश्रयसाधनम्

262.

पूर्वजविधनेन स्याः नीलाहुँकारं बैलोकाविजयं भूतारं नीलं चतुर्भुजं च द्राक्षयुं प्रथमसुङ्ग कौशिक्कारं दक्षिणं रोढः । काम चौभंतं प्रृंढः वौरंसं हायं । चण्डा-वज्रचित्तस्यां । हल्दि जगुहुँकारसुकाः । दक्षिणकरं । खट्ठाकुंकारस्य । वामकिरियाणापायसवं मात्रां । प्रथालेजन । चामपादकानामवेशं भवरसं दक्षिणपादवायुं । गौरीस्तनयुं । बुद्धग्रंदमालादिवित्वाचाष्ट्रं । भरसं-धारिक मायी । विविध निम्न सुषुक स्वयं । तथा सुप्रियं । प्रत्येकम् । कला कौशीकाणं । श्रुतिकारस्य । गोविण्यादिति।

मननः— अऽ शुभं निम्नः हुँ यह शुभः यज्ञपयः हुँ आयन होः महावर विद्याराजः हुँ फां।

|| बैलोकाविजयसाधनम् ||

1. AC घरचरणः
2. AC मुखरणः
3. AC घरचरणः
4. AC घरचरणः
5. AC घरचरणः
6. AC घरचरणः
7. AC घरचरणः
8. AC घरचरणः
9. AC घरचरणः
10. AC घरचरणः
11. AC घरचरणः
12. AC घरचरणः
13. AC घरचरणः
14. AC घरचरणः
प्रभुम तावभन्नी सहधीन्द्री विश्वविकाशार्यसमा-
कलकेवर रत्नरवीरं विचिन्यये। ततसत्रियः सता-
इश्वाराकारं पुरतो दामरमभिसम्पूणं सतविधातुतर-
पूजामं श्रीयारं भावयेत। तत:-
कुन्दाभिंविलाचार्यशिशिः
श्रीभामुङ्कलितकाराधिबिन्दुः मधोः।
तदीयमात्रानमविं परिषाय सम्मको
विश्वासीकोमलदिः कमलं प्रपृतित।
तत: तम्मः अक्षारपरिश्लोकर्षिणेश्वोपि हृंकारगमं
हृंकारपरिश्लोकनीलज्ञालावं विभावः प्रशोर्त तत्तया-
हारपूर्वरावः—
भगवित्व विकटं नीलं भूतसन्ताशोऽः
जगदुपमंकत्तकु तुर्वा भिप्रकृतेहेतिम्।
हरिहरसरस्मायुमारिभिः
विकटदशनभविरिस्तरकाराधालम्।
नीलिक्षोऽविवेकं नीलवस्त्रावतत्तदलम्।
दृश्यो वेछरः वामेच सपापश्चानीधरम्।
पुष्पकपालोकमुः वामेच विश्वलकपालगर्दुः
दृश्येऽविलेकमयं दम-कवित्तिकारं कपिलज्ञातुकुटिनं चिन्यें। वाहिनममवरं
सिंत महाभुतातिपापारम्भं प्रलयाधिपदा कामातं—
हस्ताधिस्मावन्द्युं श्रीभूतदामरम्।

1 AC ज्ञानाकु । 2 ANC वरमा ।
3 AC अरंज । 4 A बारं । 5 C कीर्तिः । 6 AC हंवरः।
'तचेय सुद्र—

चनामिकायं वेद्यः कृष्णेऽन्तः तर्जनीनिष्ठम्।
वनिधां मधयमां चैव ज्ञेषकुञ्जेन चाङ्क्षेत्॥

षट्टगापोऽवधिः तद शिरोविझन्ति कर्कोऽकोऽकोऽकोऽ
श्रीवामण्यं तक्षयां रक्तः। नन्दोपन्नोर्कर्कोऽखः
फूलेन एव नादेशचन्दनः। सितः कठिनं वासुकीं
शुष्कः सुद्राशुजयः। केसरं तुलिकं। पारावतवर्षं
दत्तभुजयोंसया शृङ्गाणां धवलः। नूपुरी पदम्महाप्पः
रक्तवेकः एव॥

रक्तचशुबंहस्य चैव भूरू श्रीमुखवात्रं।
चिमङ्गेदेहं संकुङ्कक्षं जगाध्यक्षः।

हलकोशिकोऽधृता सततः रक्षायं शुद्रवः स्मृते।
ध्यानः सितोऽयोऽिन्द्रवः वजरावः कौष्ठावः। वा॥

मनः। हुः काव फः द्रत।

अन्याधिकोणि गुष्णा खळु सज्जनेन।
केनापि तेन विलित् मिनिपि स्फुङ्खः।
वैरोचनेन यद्यास्मितः! सुभम् तत्।
वैलोक्ष्योककलुषापहरं शम्भवु॥

॥ श्रीमूखद्वारसंश्चिशसाधणं समासम्॥

265.

प्रशम्य दांरमं भल्ला देशवंजः महादिक्षम।
तत्सैव साधनं वद्वा धन्यात्तलानुसाराः॥

साधनोऽभुतदामरतने स्माभिभेको गुस्मिनरुचातः
नदीस्वम्भे भस्माणे वा एकहं देवायाने श्रीवामधर्मे
वा इवोवान्मादिज्ञाने धस्याः साध्यात्। प्रशम्य तात्तु इस्तः
हद्ये चकारेः चन्द्रमुद्भं भाव्येत्। तत्चीि हुँकारं
ज्ञामालाकुलम्। ॐ सिन्हिवजः हुः। ततः संवपपी
नाशनात्मन्वमुद्यारेत्। हद्ये चन्द्रमुद्भं ध्यानं तत्तरणं
विन्दुसहितं ज्ञामालाकुलं ध्यानं इम मन्त्रामुद्यारेत्।
ॐ हन विधर्षस्य नाशय पापं हुः पद्। अस्य सुद्रा—
अन्योयमशुरिः वेष्ठिताः तर्जनीनिष्ठं प्रसारेत्
तर्जनीनिष्ठाः किल्ला धाशनाशसुध्रा। अस्य समानतां श्रुतं
भावेत्। पुनः कुण्यसकर्क्षणं वैिवस्त्रचतुरं
पश्चित्। ततो हुँकारस्त्रक्षस्य चिन्तयेत्। तदुपरि
रक्तारेः धार्मिकास्य तन्त्रस्य हुँकारं ज्ञामालाकुलं
भावेत्। अनेन कोऽधवेशेन मन्त्रेश्वारेष्येत्। ॐ कोऽधवे
वेश हुँहुः च। अस्य सुद्रा— अन्योयमशुरिः किल्ला
तर्जनीनिष्ठं वेष्ठिताः कोऽधवेशसुध्रा। पुनरस्त्रवं शुद्रं
वद्वा ध्यानं मन्त्रामुद्यारेत्। अस्य बंजरिश्याः वेष्ठितं
पापं हुः। ततः खमेश्वारकायं चिन्तयेत्॥

1 AC तचेय। 2 AC मूर्याम्। 3 AC अष्टम्। 4 AC अष्टम। 5 AC बंजरिश्याः। 6 AC बंजरिश्याः।
तज्जनीं प्रसार्थे हृदयमुद्रा। मन्तः ॐ वज्रोप हु। चाया एव मुद्रायः तज्जनीं कुष्णवीलयः कवचमुद्रा। मन्तः ॐ हृदवज्र हु। कवचः। चाया एव मुद्रायास्तर्जनीवद्रयः प्रसार्थे चक्रमुद्रा। मन्तः ॐ हन दुष पच कोडवज सवन्दुधानां मारय हु। फौ। एवं प्रक्षणविवातो ठाव भगवता-महावाहयेत्। चायोऽयानिरिं ठाव तज्जनीवद्रयु कुष्टि ईषां चालयेत् चायवाहनमुद्रा। मन्तः ॐ वज्रध- महाकोठ समयमनुपावलय शीर्षमागच्छ होः जः हु। फौ। ठावा। चायेन सवन्देवतामहावाहयेत्। शवमाद्वि सुतिक- वषीणयं ठावायण्यां यद्याय चायेन मुद्रामलेख। उत्तान- महास्तिं कल्य अक्कुटो पारषात् अर्थमुद्रा। मन्तः ॐ सवन्देवता प्रसीद भगवत महाकोठ प्रतीक्ष सवमज्जः ॐ हु। अः। ततः पारष ठावाय चायेन मुद्रामलेख। सवायायें अक्कुटोकुणयां, अक्कुटकर्जनीसुकसनपेशं पुष्यमादय निम्नपथिल भगवती बायमपार्ये शिष्येत्। मन्तः ॐ प्रवर्षंसकार प्रतीक्ष ठावा। तत चासनं ठावाय। वायमसुमुतानं कल्य अक्कुटकेन उद्दित्तेन धक्षेष्ठसुविद्या बायमुक्ष यहिः। ठावशाक्षुं हु। नित्तेनाव- परायणंमातक वायमपथु महातस्मुद्रा। मन्तः ॐ जय जय कोडवायित ठावराज ईति भुवनं दशयं रक्ष प्रतियत्स ठावा। चाय ठावायसं भवति। समुरायायें कल्य 'सवायायेंविविलं कल्य पद्ममुद्रा। मन्तः ॐ।
प्रोक्तवनिष्ठा: सम्ब्देवता: स्नाता। ततो विद्यातसा तारणा ऋषन सुद्रामलेख ऋषोक्तमुदितं कला धर्मक्षेत्र प्रसारेत्यं अश्रेष्ठत्म॥

मनः औ नाशय सब्ददुष्यानं दंक पत्र दुष्यान भस्मीकुष हुँ फद्द पद्म (अश्रेष्ठं)।

पुनाधिक्रमानं कृत्यात् ऋषन सुद्रामलेख॥ ऋषोक्तमुदितं कला प्रायक प्रथक कामतज्जनिः प्रसारेत्य दक्षिणवाङ्गमुक्षी स्थायित, दक्षिणाङ्गजेन कनिष्ठार्कमाकामयेश्वाजुलोऽपरायत्तुः सभुजको संबंधमुद्रा।

मनः औ वज्रकोध महाकश वन्ध वन्ध द्वसद्वासन ् हुँ फद्द।

ततो भगवतो मूलमुद्रा बज्जा समय दर्शित वज्रान्तर हन्ना ऋषन मनलेश— हुँ वज्र पद्म।

ऋषोक्तमुदितं कला दक्षिणाङ्ग वैद्यत, तत्त्वज्ञानिः प्रसारेत्य चक्रुशाकारिके सिद्धार्थसुद्रा।

मनः औ वज्रायो दहुः वज्रकोध सिद्धार्थको धर्मक्षेत्र हुँ ज।

ततो वज्रमुखार्थ इद्द ब्रूयात्—

dsātho sātho

to kṣaṇe sātho

कोष्ठकसिद्ध महाराज सिद्धसंस्थानाः।

सिद्धन्तू सवर्देवायं प्रेमिन्तेष्वायं सिद्धमुच्यतम॥

इष्टभिः गुणघुपाऩाभिः पूजयत्। औ वज्रलाहें हुँ, औ वज्रायो हुँ, औ वज्रगति हुँ, औ वज्रन्दाय हुँ, औ वज्रपुराछु षु, औ वज्रपूरण हुँ, औ वज्रशोभे हुँ, औ वज्रतृपणे हुँ।

तत: पूजाः कला भगवनं सहारीरे प्रवेशयत् वज्रवेशसुद्रां बजहा, इद्द मन्त्रमुकार्येत। औ प्रान्त दुः हुँ जः। मूलमुद्रा च बजहा इद्द मन्त्रमुकार्येत। औ वज्र पद्म॥

समयसन्ह चाहेत्तो भावयेर। भावनाबिसेह मनः जयेन अवेद्यः। खेदे सति पौजां कला अर्यपारं दच्चा ऋषन मनलेस ख्यातां—

सर्वासिद्धि महाकोष सुखसिद्धिप्रदायक।

दच्चा च मनिलो (महा)सिद्धि गच्छ सिद्धमुच्यतम।

थष्ठ मुद्रा भावीत— समुद्रमञ्चलि कला किक्षित प्रायमित्तिश्रीः पूर्णमुद्रा।

मनः औ सिद्धिवज चापूर्य चापूर्य सर्वमतिवालाः चाराः चमुकसिद्धि से प्रथक हुँ।

चन्द्रनीवारितमाचेश सर्वमृद्रा हृदभवन्ति। प्रामुद्रा च बजहा वामाङ्गजुः समुद्रसमिध सिद्धलिखेत चनेन मनलेश—

औ सर सर विसर विसर गच्छ गच्छ श्रीकारः

समालापयति स्नाता। विसज्जनछ वचनमुद्रा बजहा हत्त्वाकथ्यमुक्षी सवर्देवलंद्वेयेन रक्षा ऋषा तदहरुकारेऽविद्वेदिति।

॥ भूतारसाधनम समाक्तम॥

1. AC विषयः।
2. AC व्रलिखः।
3. AC वा स्वरमसे।
4. AC व्रचस्यः।
5. AC वालिन्तः।

1. AC वेदतः।
2. C विढणाः।
3. C बयर्ळः।
वज्र प्राविश्तत्ततिलिन्येष्ठाठां || ऋष्टवेशवेशय पात्रयुव्य हृद् ।
ततो महाकौरपुपस्—

आत्मनः पश्चिम जुक्ताजाणानान्यक प्रभुः ।
गुर्जुर्जुर्जन महाकौरे विभाराजनसंप्रभुः ॥

द्विषः वज्रमुखायुर तंपर्ण हामापरिणामा ।
द्विग्राजारकवदन नागाधिसिसृष्टिः ॥

'चन्द्रदात्ताकोपुरुष वासुकिकुरुंडवल्लिहृिश्ट श्रोतारावलेच्छ्रोपरे
चैते शुला वामकरे गुलिकवलेच्छारवातात्मन्देवनस्तृपको
कुशालो कथे तस्कावेदानपरे सैते पौत्र रक्षानन्द
महापन्दनपुरे कण्णकारोनकेरिवेदनम्—

कपालमाळासुकृत चेषालकमपि नाशनम् ।
'ओहाः महानारद चेषालकापिरित्त प्रभुम् ॥

प्रतांबसुरसंख्यान आदित्यकिनितेचतसम् ।
अपराजितपदार्जन सुद्राद्विष्यन तिष्ठति ॥

अनामिकायिङ वेष्ठत तर्कनीदयकुश्चियेत् ।
कानिषा मध्यमां चैते ज्योतखुशने चाक्षेपे ।

श्रीप्रायः श्रीमान्य चेषालकाराजसादनम् ॥

ततो: ऋथाधिपति: कौराजसूत्राने: पड़कत्वादिएः
कुजानानास गुर्जुर्जनः ।

चन्द्रमुखी कल्ल मध्यमाजसुक्षीय प्रसारेत्—
शिरोमुखा । मनः: 'हर्षविज्ञ हृदृ ।

अत्र एव शुद्राय मध्यमाः कला प्रवचन तांत्री लक्ष्चिः कला शिशुमुखा ।
मनः: 'हर्षविज्ञ हृदृ । अत्र एव शुद्राय अकुः पश्चिमतः
माकम्य शेषाजुलिः प्रसार्य दुःशु मदुशु भामेत्। ओऽ वज्रकोष महाबंड वध्य दशादिः हुः फटः फटः।
ततो वज्रभुञ्जस्य इदवृचियारयते।
कौमिषिक्ष सहाराज जिस्य सिद्धिक्ष्यत्साधिने।
सिद्धान्तु सर्वेद्याच्य शीर्ष सिद्धिव्युत्तराम्॥

'चोऽश्रुण्यापूर्ववाय: पूजयेत्। कौधारजमुस्त्रं बद्धा हुः वज्र फट। दश्र्य समयं द्वात्। ततो भगवः पूर्वं कलो कोधावेशमुस्त्रं बद्धा वज्रकोष क्षणीः प्रवेशेत्।
ओऽ प्रविष वज्रकोष हुः हुः श्राः ज्ञातामालाकुसार्यपंज्वं ज्ञाः। स्वाते अन्तर्भव्य कवचादिः कला संयोज्यते सत्स्वतृ पुराणयेठ सम्प्रत्याज्ञीलिं बद्धा पुराणस्तुभुञ्जस्यायते।
ओऽ सिद्धिजाल आपूर्य आपूर्य हुः फटः अन्त्रेन सर्वं ज्ञातातृतिनिः। परिपुर्ण भवैति। ततो वज्रकोषार्जः इत्य-हजारासुवाय सर्वसिद्धिमार्गं येत। अन्त्रेन सुद्रावेशं अन्योद्वितिः कला कनिषाङ्क्येयेत् तत्रोष्ट्रं प्रसार्य कुलकोषः कला किलिचालियेत्— ओऽ वज्रकोष महाकोष-सिद्ध अराध्य क्षण हुः जः।
ततो चहादे चन्द्रमण्डलक्षणं जनेश्विकारं विजित्य नीलाचलिनिम पड्किनः।
अऽ वज्र फटः। तत: सरीमक्षपेत्: कोधविवाह सुकुलसंहारकारं विचिनेयेत्। भावनाविवेर्षिः जैमसारमेत तन्नान-सो वर्षगौतिकतिः जपेत। बहैः कोधविवाह स्वहद्रैयंत-
भर्त्य सम्पुराणां वद्ध श्रीसिद्ध प्रार्थयेत्, सिद्धवज्र आपूर्य सर्वसत्तानामां सर्वसिद्धिम स ग्रह्यान हृ त्यं ज्ञ।
ततः पद्मलुका द्राम्याव चेंखदायां चालेत् सर्वेत्वाविसर्जनमुद्रा।
मन्याः, अैव सर सर विसर विसर गच्छ गच्छ, सर्वेत्वाविसर्जनमुद्रा श्रीवज्ञानम समाप्तियति स्वादः।
ततः क्वात्तैपुर्यदिविन श्रीवज्ञानमस्व विवेकं यथासुहं द्वितीयं कर्मेऽ।
मन्याः जपेत्, श्रद्धां श्रद्धां।
चय भवन्ति च मन्याः प्रार्थयेत्।
सर्वस्वमां यथाविवेत् ज्ञानं सुविदुषितं कर्मान्तर सर्वस्वमां ज्ञानं जपेत्।
ततः पूर्वमां यथाविवेत् पूजां ज्ञान उपसाहित: क्रोधमुद्रां बद्ध सकलां राचिं जपेत्।
ततः प्रभाते भृं कपये, सुद्रा वज्जति, वज्रितमात्रेश वज्रधारसहस्रो भवति, अजरामद्विघ्रूपी भवतीविह भववान् वजहः।

|| संक्षिप्तसम्पूर्णबिप्रमाणमुज्ञतमूलदामरः
साधनोपायिका
सकलस्थोत्तार्ये तोऽक्षक्वञ्जायित्ता समासः ||

1 ANC हल्ल।
2 N adds पुराणं पुष्चेत् after this.
3 C omits गच्छ गच्छ।
4 B साधनोपायिक।
5 C चोड़ा।
6 B चरिता।

This Sādhana is to be found in Ab only. See folia 40 et. seq.
चाँकारणे त तथायें रबिविम्बकारीसमालम्।

दिनु सर्वारुप कालिये रिंगजालाये स्नित्वे।

तैः त्रिसीमकाेन्द्रानारुक्ते सहदये चाँकारणे
ख्रेण ताचौपरी कलामसिरित रक्षारमिति विनाथे।

च्चाकुः प्रवेशायं तत्जनायो दृष्टे प्रसारः कलातादादधे
पापापापयोगवत स्मृये। आः इन विचारित स्माराये
पापान्तु हुः फऽ इयेन्त्र सन्ध प्रादान्त वाचस्याण्वकालपकाले
स्पष्टा आयामाकलिरिणीखृत् गन्मविश चिन्त्ये।

ततो—

विकृतक्लचनाचित्रं स्वरसम रहस्यरससम।

हलकान्तन्युगकारं होकाराभचम चरितमत।

भद्राधुलमालाभणां चिन्तामा सर्वभावितसम।

खण्डितैकारणां कुरारत तीश्यो कित्रान्यचन्द्रेः।

प्रतिविज्ञवत्रु चतुरसुसंगण पक्षे। तत्र चाकारणेन—
स्वाराधानस्म वविष्ये च धानुसराण्य पापान्तु
दौरापन्त्य प्राक्ष्यमानं निश्चये वुजुक्रतेन स्नित्वे।

कलायोगं अवस्थितत्व चिन्त्ये। कालादिनानु प्रभातमें
तैः स्नित्वे धर्मचारेः स्नित्वे विचार्यविद्वात।

तत्तात्प्रयो वाचस्यात् हुः धारिकाय जालारां
चालाणं भावेष्ये। रायोगारुः— तत्र: कृष्णवीष्णुसिद्धमहत्रां
कुरा हुः। तत्र स्नित्वे यशुस्वरुपेश्वरं वाचस्यात्
पुनः विषयाय प्रवेश्यु आभृतुस्मृतं प्रयत्तिः

रायामें च मन्युको वाचवेष्यं। तत्र च आयामाण
तत्जन्यावाक्येन्त। अँ वज्रमहाक्रोध समयमनुपालय भगवन् श्रीमामाक्ष्य सब्देवताभ्यं सह ह्रि। जः हृ फट् स्खान्।

|| भूतदारमसाधनं समासम् ||

268.
भूत यथामानाभ।

चादीं तावत् सुधासनीविश्व: साधको रक्ताख्या-निधयं स्वर्यमार्गं सहद्वे विभाव तदुपरि रत्नाङ्कृतं विश्रयं चुरोतं रत्नमानिः 'वक्षमासाधितं गुरुवज-बोधिसम्बद्धश्रास्त्रमुपयादिभं ब्रजदासा चिन्हश्रास्त्रमादिः। चाँ श्रीन्यतासाधनं-विश्रास्त्रासाधितं भावयेत् अँ श्रीन्यतासाधनं-विश्रास्त्रासाधितं। तदनन्तरं रक्ताख्या-मण्डलोपरि हुंकारं तत्त्ववानं साध्यमुण्डलं सिद्धसं हुंकाराधिकं विभावयेत्। तत्र तत्त्व विश्रमाण यथामानं विभिन्नयद्वारमाणं रक्तबलं त्रिन्यासोविधयद्वारं एकसुं दिश्यं वामकरेश रक्तपरि-पृष्ठकपापं द्रष्टिकारं सुण्डलासाधिकं विभावयेत्। स्थानं भगवन् पिक्षालोकं गण्डाहासम्मानं साध्याधिकविधिः आश्रिकितमानं भावयेत्। पद्यान्तः भगवती हृदि स्वर्यमार्गं हुंकाराधिकं तत्त्ववानं प्रतिष्ठितं विभावयेत्।

1 Ab विनं। 2 Ab रामण। 3 AC विनं। 4 A विनं। 5 AC विनं। 6 A gives the name of the author in the following words: तत्त्वितिः सिद्धात्वाचार्यबिनयाल-पादाध्यामम्, which is omitted in all other MSS., viz., C, Ab, N and B.
269.

तथैव पापदेशनादिपूर्वक श्रुत्यां विचित्र्य रत्न-श्रावकारादेशाँ रत्नाँकारार्थ तपस्यार्थावरणां साधेरे पराक्टित-सिद्धांतां हृदारामित्तितं भावयेत। तवपरिश्रापणां मयामकमेकसुंततु दिशाभुज प्रधाक्षीपतदि रत्नां रत्नार्पिन्यो-कपालवाण्यां साधेरे पराक्टित-सिद्धांतां हृदारामित्तितं भावयेत। नागाभरणविषुवां पिन्योप्रक्रियाकृयास्थिरं व्याधिगत्ति भवेद्यांगातं च भगवती च दिशावैण्यां च विचित्रार्थणां हृदारामित्तितं॥

ततो भगवतो हृदारामित्तितं वत्र भगवताय वाङ्काराप्रियां रत्नां विभावती ऋणात्मकात्मकानां प्रत्येकावती विचित्र्य द्वैतिध रुक्मंधनोज द्वितीयविषयं गंधस्थली भवेद्यांगात् भवेद्यांगात् च भगवती च दिशावैण्यां च विचित्रार्थणां हृदारामित्तितं॥

ततो भगवतो हृदारामित्तितं वत्र भगवताय वाङ्काराप्रियां रत्नां विभावती ऋणात्मकात्मकानां प्रत्येकावती विचित्र्य द्वैतिध रुक्मंधनोज द्वितीयविषयं गंधस्थली भवेद्यांगात् भवेद्यांगात् च भगवती च दिशावैण्यां च विचित्रार्थणां हृदारामित्तितं॥

ततो भगवतो हृदारामित्तितं वत्र भगवताय वाङ्काराप्रियां रत्नां विभावती ऋणात्मकात्मकानां प्रत्येकावती विचित्र्य द्वैतिध रुक्मंधनोज द्वितीयविषयं गंधस्थली भवेद्यांगात् भवेद्यांगात् च भगवती च दिशावैण्यां च विचित्रार्थणां हृदारामित्तितं॥

चार्यरत्नमायरसापणं समासम्॥

---

1. AC नातक।
2. N नम।
3. AC तमेव।
4. AC ओबां।
5. AN तस्ली।
6. AC omit दख।...भग।
पूर्वाष्ट्रे शानिके पौशिके वा कुहुमी चक्रामभिलिख वौषधाकारसिन ध्रुतमधुमध्ये प्रक्ष्याद्रवसमुप- मध्यवस्याले पीतसूत्र वेश्याला विसिन्य पीतपुष्क- राख्याला उत्तरालीमुखे पीतवानी ध्रुतमधुमध्ये प्रक्ष्याद्रवसमुप-मध्यवस्याले पीतसूत्र वेश्याला विसिन्य पीतपुष्क- राख्याला उत्तरालीमुखे पीतवानी ध्रुतमधुमध्ये प्रक्ष्याद्रवसमुप-मध्यवस्याले पीतसूत्र वेश्याला विसिन्य पीतपुष्क- राख्याला उत्तरालीमुखे पीतवानी ध्रुतमधुमध्ये प्रक्ष्याद्रवसमुप-मध्यवस्याले पीतसूत्र वेश्याला विसिन्य पीतपुष्क- राख्याला उत्तरालीमुखे पीतवानी ध्रुतमधुमध्ये प्रक्ष्याद्रवसमुप-मध्यवस्याले पीतसूत्र वेश्याला विसिन्य पीतपुष्क- राख्याला उत्तरालीमुखे पीतवानी ध्रुतमधुमध्ये प्रक्ष्याद्रवसमुप-मध्यवस्याले पीतसूत्र वेश्याला विसिन्य पीतपुष्क- राख्याला उत्तरालीमुखे पीतवानी ध्रुतमधुमध्ये प्रक्ष्याद्रवसमुप-मध्यवस्याले पीतसूत्र वेश्याला विसिन्य पीतपुष्क- राख्याला उत्तरालीमुखे पीतवानी ध्रुतमधुमध्ये प्रक्ष्याद्रवसमुप-मध्यवस्याले पीतसूत्र वेश्याला विसिन्य पीतपुष्क- राख्याला उत्तरालीमुखे पीतवानी ध्रुतमधुमध्ये प्रक्ष्याद्रवसमुप-मध्यवस्याले पीतसूत्र वेश्याला विसिन्य पीतपुष्क- राख्याला उत्तरालीमुखे पीतवानी ध्रुतमधुमध्ये प्रक्ष्याद्रवसमुप-मध्यवस्याले पीतसूत्र वेश्याला विसिन्य पीतपुष्क- राख्याला उत्तरालीमुखे पीतवानी ध्रुतमधुमध्ये प्रक्ष्याद्रवसमुप-मध्यवस्याले पीतसूत्र वेश्याला विसिन्य पीतपुष्क- राख्याला उत्तरालीमुखे पीतवानी ध्रुतमधुमध्ये प्रक्ष्याद्रवसमुप-मध्यवस्याले पीतसूत्र वेश्याला विसिन्य पीतपुष्क- राख्याला उत्तरालीमुखे पीतवानी ध्रुतमधुमध्ये प्रक्ष्याद्रवसमुप-मध्यवस्याले पीतसूत्र वेश्याला विसिन्य पीतपुष्क- राख्याला उत्तरालीमुखे पीतवानी ध्रुतमधुमध्ये प्रक्ष्याद्रवसमुप-मध्यवस्याले पीतसूत्र वेश्याला विसिन्य पीतपुष्क- राख्याला उत्तरालीमुखे पीतवानी ध्रुतमधुमध्ये प्रक्ष्याद्रवसमुप-मध्यवस्याले पीतसूत्र वेश्याले विसिन्य पीतपुष्क- 

1 AC कारणो।
2 AC omit।
3 AC omit the second फू।
4 AN कारणो।
5 AC,।
6 विभा।
तस्मादसाधितार्थमात्रमहानिर्वाहेन बुद्धम् गुरुन्
श्रीमद्व्रतामन्त्राकसिदर्दितासांनामहो
हंकारत॥

नानापूर्वसुगतम्भूतसंतिकाशरसिद्धं
निधानसाधितात् यद्दति कसुं तद्दैवमेव तत्वुः।
पश्चात् श्रेष्ठिविधि विधान विधानं तथौ चाहवेति
ौ श्रुण्यादिकाभववा तद्दैव रत्नाकारवारावस्य॥

d्वारिष्टतहेतु निरिक्ष्टेः प्राणसुलभाः
द्देव द्वितीयां च सकलं चतुर्वं चिरं वीर्यं च।
श्रीमद्व्रतामन्त्रानां निजस्तु सभिनायेत् भावः
प्रायालीः पद्यार्थात्तिनिमयात् रत्नाकमद्वृतम॥

कुर्वं सैणक् पुरुषाघुष्युतं सायोते "संस्तितत्
रक्तापरिशुचिपावकं" तद्दैव& स्वच् च सुप्तार्द्धितम्।

dदेवं मुहदतं सुभुज्ञिनं चतः प्रारम्भमाहाविधि
पिष्कास्यशिरोरूपं झलकर्षम्मिहरं तिपिण्॥

प्रत्यालीः पद्यार्थात्तिनिमयात् सरस्वत सत्तवायां स्त्रिया
श्रीभृत्तिचूतक्यान्त्या भुजायुगोपेन्द्रव्यावहारः।

gाढा विष्कासस्वरुपातस्या चालकपादपाश्चा
पञ्चताब्रह्मद्रविप्रमांडक्षिपिः तद्दौ उपिराजजम॥

द्देवं मुहदतं च साइनरसा युतं स्तुरज्याविनीं
तनव्यं च सुरत्वद्विशां च सूक्ष्मज्ञनिकं कान्ति।

1 AC नचि।
2 Ab यन।
3 Ab यन।
4 AC यन।
5 Ab यन।
6 AC नचि।
7 AC नचि, N नचि।
8 Ab मलसांग।
9 AC नचि।
10 AC नचिक्र।
अै चाँ जिं खू वू हुं, समयाधिकाराननं। अै हृ: 
प्रकीर्तन सुः हूः फढः फढः स्वाहा। अै यमानक 
हूः फढः।

साधिकारन रत्नयमारिसाधने समाक्षम्।

272.
नसो रत्नयमारिसोः।

प्रवासिनौपादकौनौसनासातुकौकैकुञ्ज्रे- 
कुलकारबृहस्पतिसूर्यविक्रमसमाल्य।
उद्धिक्षासांस्कृतिसमर्थविक्रमे 
नवा रत्नयमारिसाधने मनसंहारे।

स्थिता यस्मानवचनपयतां गुणवर्षु 
मनसो चन्द्रवेगवेगवेग स स्वति।

चारावातात्मिकरूपारी रजज्जारी 
हूः कुलकारसुविक्रमसमानशिषा विभवे।

तद्रूपितं: प्रवकतिमार्थविक्रमे 
‘त्वायंतरालगत्वुदगण तन्मषम्।’

आचार्ययमानसातरां ज्ञभूमिपुरुषे: 
सम्पूर्णेऽये तमसंि सत्विभूष चितः।
यदू व्यक्तमाणमितिपाल्लप्यर्योऽन्तः
सन्य्यातुरस्वमीमाणवचमय मूर्त्वाऽध्वाराणां
मैचीपानुसरित उपेक्षकोऽसो
संवर्ष सर्वमुदिन स्नु धर्मभादाती
शरद्मणसुपूर्णालाकाशवाणि
सकलमय चिंतिवा मन्वार्दलं विद्यावत्

cव सम्भावनुऽसः सम्भवत्वः सम्भवसुभोचहम
cनुतरपि निजकायाकायासकायाध्विषः
स्मृवितमय मन्वी भावेयेवन्मवम
cश्रुतात्मान्वनसर्वभावान्वकोऽहम
cगतुः चाँदुः पूव्यप्राणिविवर्तमाणिविते सकलम्
cततः त्रियाकारोऽध्वानवरस्ताविन्म तदेवपरि
cसिंगुः लाकारं तद्विनवदकर्षा चर्यीरो

cतो धायेद्विवम खलु परिश्रमभायाः सकलम्
cस्य नौरारां विकटकुद्रोक्षमतमुखम
cविभृवें चौकालाृतिभव्यम वा भविषयाः
काल्याणाप्रक्षप्रसंगतसमत्त्यज्ञातमसम्
cिरुरूपवहुः प्राणकितसिं दुःगव च सध्य करे
रक्तपूणी व्यापास्तम्भरं वन्देय संत्व दुःगवसम्

1 A *शालिनेनः? After this A and C repeat the concluding portion of the previous Sañdhana from उदाहरणोयितः to the end, which is followed by the present Sañdhana.
2 श्रीनं, C प्रानं
3 C *कारेतोः
4 C कुः
5 A *भूमाङ्गरं
6 A *ोंमाः
सत्तान्त खसितिष्ठति भदिनि भगवतो रूपमालकम योगी
द्वारा दिक्षकपालनं 'विशिष्ठितकुशशानश्रवणोद्योगः
द्वारात्॥

ॐ इन्द्राय श्रीं यमाय श्रीं: वसुधाय 'वि कुवेराय 'क
'कृष्णनाथमत्राय तथा मयं अन्नेन्ये न वायोः न चन्द्राय
हुं अयाम्य हुं जद्दानीये पद्म वसुधाराये पद्म वेमविविशिे
स्थाना सर्वबृहुभन्म: हा हा ही ही हुं हुं हुं हुं स्थाना—
वल्लम्बनः।

इतसंह भक्तिवं साधन यथायां
कृष्णमद्यमानसः तेन साधः सधस्यः।
भवज्ञानिधिपारं गन्तुमावथस्य
प्रतिनिधिरितिदुः कः (॥) जीवशास्त्रमद्यः॥

॥ चायेयमालिसाधनं समासः।

॥ झतिरयं पैदापातिकसंभुगुप्तारकरुपानामिति॥

ॐ श्रीं: श्रीं: विशतानान हुं हुं फद्फद्फद्वर्षा॥

1 AC ०भवधार०।
2 AC ०भवधार०।
3 AC ०भवधार०।
4 AC ०भवधार०।
5 AC ०भवधार०।
273.

न दुर्शितानिष्ठोम्यभावातः

यमारिकर्णस्य सुखामायांत्

इति स्फुट येन यमारिकर्णस्य

हतं सदा तं प्रशामां निहयः

पराभवेन्याय तस्य साधनं क्रियते मथा

क्रपाणुकार्यं करते च नो सौभोगे चलम्

भूवा श्रीमान् यमारिजंगिदमिलिष्टारस्य तस्रीरूपं कारिघे

द्विवेष्य योगयुक्तः स्वक्षट्ट तरणी बीजमाचं च हद्धा

पूजा ध्वाला जिनान् सुविवित्तकल्लस्यत्रभाभि: समन्तात्

स्मरेत्यां निविद्विस्तिल्लेश्यांगमनं सत्यम्याविद्विद्यात्

रक्तरचं मह शरणं सहै प्रतिदिश्यामगमं

अन्नमोदे जगतुज्ञ बुद्धिपूर्वे दःस्य मनः

शृण्यन्वार्द्धादनिमित्तकारस्य वेगुष्ट्यात्

तक्षावियः यस्मात् प्रश्नादायः नाति सर्वं

ॐ श्रृण्यतास्मानस्मबधिकारकोऽहम्

ध्मवादशुमिषवालीस्य विशालवज्नमध्यम्यस्

तत्रमें हुँकुलिंशं ध्यायात् श्रीशिरावले योगी

ॐ वजातकोऽहम्

तन्निमित्तं वन्धनं सबिंध

नीलास्खायं स्तितमध्यमागम्

वजनाराजीवश्रृवस्चिं

वजनासनं सुविविलय सम्यक्

1 AC तथा कोचः।
2 AB कोचः।
3 AC समवः।
4 AB चवः।
5 AC प्रियायः।
6 AC समवः।
7 Identical Slokas also occur in supra 162-3.
चोदनामुरीत्व । समनवार्थश्रीरभाकु ।
भावनाथहरु युक्ती मक्खकलङ्कनामिनि ।
तत्र स्त्रेनताकारानु वुध तत्रस्मिसच्ये ।
प्रवेश्य विचित्रं स्थायात्य यमारित्यतिमेऽय ॥
कंटोरवर्हिकःऽभामः साधुभक्षाषेति ॥
कौधपर्यथ्युगोपि विशारंविसंशितः ॥
स्वभविष्याध्रास्तदसायनमहासुः ॥
कारारूजलकेशः पिक्कःभ्रस्मशुलोचनः ॥
पतीन्द्रनन्दनेपथो सुधास्थवलब्धिः ॥
सुधासिद्धः सचि वामे राजीवरज्जुः ॥

ॐ धर्मेऽधुरुतजसभावामकोऽहम् । 'क्षिक जँ खँ गँ
तथा छँ सँ रँ चवुरायदिपु भावेित । जँ: हूँ व होः तथा
छँ रँ बाणी रुपातिके नसेत। भृतेपु च यथा लोँ माँ
पाँ ताँ डति च। सम्प्रति बुँ च जँ खँ हूँ इवभि:
पत्तकनाधाने विशेष्यते ॥ चिने वाचि तथा मूलि हूँ औः
ॐकारकानुः प्रभूतः वज्राचक्रमध्यस्माः ध्याया मन्त्रा
मितम वरेतुः ॐ सच्चितयत्वातिवज्ञसभावामकोऽहम् ॐ
ॐ सच्चितयत्वातिवज्ञसभावामकोऽहम् ॐ सच्चितय
गतकायवज्ञसभावामकोऽहम् ॥

'ततो बुधानु गणानोदरस्थान
सत्कन्या ह्रासनःसुशिरादिकाम् ।
तस्मिन्नारुपमूर्धसमस्तेवी-
करालिन्नुमिष्ठसरोजलेन ॥

ॐ संसिद्धसर्वावः प्रभावानु
कुशाधिपायतिहितपञ्चिनूः ॥
ततोऽधिकायवध्येवोगी
कुसः पञ्चाप्रस्तां विद्यात् ॥

मूलि तथा सत्तमथे नामी गुणे च चर्चपूर्णन्तः देवा
भविन्ति ॐ हूँ सा चा हाशानी बीजानिः हुँकार-
जनितकुशिः तत्तिर्भितंगुज्ञकलङ्कया देवा अत्रुगाम
सुकितयायापि गगनोदरस्थाने बुधानु ॐ सच्चितय
गतानुगरागेश वजसभावामकोऽहम वज्राधिकनिधिबुधाने
पञ्चालिन्यश्वे च तत्तमोऽप्रवृत्ताः: स्वाभावी बुधानु
प्रवृत्तेन् ॐ सच्चितयत्वात्पुजावज्ञसभावामकोऽहम् ॥

वाचवाचकास्मि सचि स्मरेनलाहिकाम् ।
वह्ना बुधानु न्यायाये: सत्तुगुज्ञकलङ्कः:।
सच्चितयत्वात्कालमहाभाषुः ॥
विस्माद्याणु चिन्ताय योगवज्ञ नमोऽस्म्भुः ते ॥
वेदीत्वा महाशुद्व वज्ञानः महास्ति ॥
प्रहलिंगभाषारागाय देववज्ञ नमोऽस्म्भुः ते ॥
रामराज सुगभीत्वे खालाकाशानन्धिभेः
स्वाभावश्चुदिन्या सामवेत्रा नमोऽस्म्भुः ते ॥
वजराज्ञ महाराज विशिष्टतमात्माय खवजकाशानम्भेः
रामपरमितायात्त्वान्त्वथाय नमोऽस्म्भुः ते ॥
अमोघ वजसमत्त्वं स्वार्थोपपरपुरूषाः
शुद्धसभावस्मृत्वा वजस्मृत्वा नमोऽस्म्भुः ते ॥

1 AC फिकः
2 AC तथा
अभिनिधानकरसंस्थां ध्यान चतुर्वेदां कपाशानः।
प्रचायेत् सार्वस्त्राच्यरजसेन तेनैव॥
प्रीतियं संहरेत् चानो च्योगार्त्यं विसर्जेत्॥
रति रचनासंङ्कलितं श्रेयसंवर्यं तु यथा श्रेष्ठे तेन।
मनःस्थयां लोकों लभतां जैन परं श्रेष्ठ॥

॥ श्रीमदमारिसाधनम् ॥

॥ क्रित: श्रीमलसेनसन् ॥

274.

गमो यमानकायः

हुँवीजं नियाथ शुद्धिपरीक्षणम्। स्वर्गेष्वहुँकारविन्यसं यमानकायं कुर्य जागुक्षेत्रां श्राणं प्रभसुखं पद्मर्गं
मयिकारूढं प्रयासोऽस्त्रयं नरमुखुखःकार्विवृत्तिः अति-भन्न साधनकायं व्याप्रबन्धनवन सदालेके खण्डकर-भाषणं वामे घप्पवनियापुञ्जनानु धारणां मुक्ते
अक्रोभं विभावयते। ततः समयसुद्रः वन्यहैत्। समयसु-भवनं चढ़ा जन्महृ विहितसा तत्ज्ञानोंसंध्याधीती-पवित्रिः भस्महैत्। कृ ष्ट्री: श्री: विश्वसन छं हुँ फट फट स्थाना इति मलं जपेत्।

॥ क्रियामारिसाधनम् समासम् ॥

1. AN निम्न।

275.

चालू तात्त्वकक्रमेन सुसागापवविधः साधनक रत्ना-धारीकरन्तः सध्यामपदः स्वर्गदी भवभाय तद्योगमे नौक-हुँकारं विनंभू हुँकारभिमाणकारदीनु गुस्तुबुल-ऽविधिकारसाध्यं युक्तार्थिः। सम्भव नमस्त्रयं विश-राग्नमादिरः क्लता शुभृत्ता भावयेत्।

श्रीभारः ज्ञानवस्ध्यानार्थविधानोऽयम्। पद्मेन रत्नाकार भूणय-मणीपरि हुँकारं ततप्रस्तात वजसित्तिलीलदं हुँकार-राग्नविधिः विभावयेत्। हुँकारभिमितिदीतस्त्रयं तथा-प्रवेशपूववक्रमं।

थतृत सबः परिश्रम्य यमारः विभर्तवणे-दानां प्रयाणशोधपनयं श्रेणुं दिलेक्षन नीतज्ञ दुःखशके वजसित्तिलीलीलदं वामेके तर्कीयं वृत्त हृदं, सवभृत्तं यमारः सुपरसंहं विश्वदलकमो-परि सुभासमाचिताः भावयेत्।

तत्त भवयो हर्दि स्वर्गमणे हुँकारप्रतिक्षण हुँकाररागविधिः नीतदं हुँकारलिन्तरभिभाणा जगदिन्नभाय मुनन्त्रीव प्रवेशयेत्। पवं कृष्ण धारिवस्थः सुभासमसंहं कुर्वा समयादिव-विधिपूववक्रमं। गये दिच्छतुः सयं भावयेत्, कृ ष्ट्री: हुँ। मनोभावन हुँ हुँ फट फट स्थाना इति मलं जपेत्।

॥ क्रियामारिसाधनम् समासम् ॥

1. A omits. 2. नौकार। 3. AC बुधस्वातः।
276.

वनमलुभार निषेढ़ द्यावशेन
सन्ध्यामा निषेधनाथकामण्तरं
विश्वेशवकार्मिनालाम्रत्कामण्तरं
tही सम प्रसाशिरस यमानाकामण्तरं॥
आदी स साधकः सुखद्वानस्यो
ध्यानालये सुरभिमन्नोमोरासे।
ध्यायत्स समाशितमना हद्दे ख्याये
रत्नाकृतिप्रभवचंडारमीरिचिबिम्मसु॥
तस्यतिरिणिः द्वितर्मस्विनिवर्स्ते।-
हुक्कारस्मिन्वतः जात्यमानाकामण्तरं॥
सम्पूर्ण मनसविनिकृतपुष्पधुरपुरुष-
दीपादिब्रम्बे विश्वेनेह्व: प्रणीपयु 'भग्ना।
कृष्णोत्पूर्वतः कार्पालक्ष्माण्तरं
शुष्मं जगद्विधमामुखवेव ततोपि।
ॐ श्रुत्तकार्तिलक्षणमन्वपेन कथा।
चामकरस्वितिपरिभावनमादर्श॥
रत्नाकृतिप्रभवचंडारमीरिचिबिम्मसु।
हुक्कारस्मिन्वतः कुलशाक्तिनीलकामण्तरं॥
'दुर्गुहुक्कारातितथा सुरुंगुजालां
सरीरिकाग्निजन्यानप्रभवेम्॥
हद्दैत्वेव निखिल्ल परिश्रम पश्चात्
श्रावणमाश्च खर्षायमा यमारिह्युम्॥

1 B सावऽ । 2 ANC श्रमे। 3 B मापः। 4 A भवः। 5 B उमिते । 6 AC मायः।
क्षणमारिसाधनम्

श्रीमन्तमन्त्रः कृष्णांमयं तं
सच्चार्थाद्वैतं विद्युच्यमयम्
नाथं यमार्यं प्रशिप्यथ मूर्खा
खिलामि तस्मात्नमिहैति:॥
पूर्वे दु: मन्त्री परिधृष्टेऽतः
सुखासनस्योऽथ शतंश्रीति:॥
ह्यतत्तुः कार भवेन विचारिषः
पूर्वासुभूतार्हि पूर्वाच नाथान्॥
क्षणा च तेषां पुराणोऽथ पाप
प्रकाशनादीन्त विनाब्य शुभम्
समुद्रवं धृतसमप्रभं वै
धनुः तिमं मार्तमादिन्त चात्रः॥

277.

श्रीमन्तमन्त्रः कृष्णांमयं तं
सच्चार्थाद्वैतं विद्युच्यमयम्
नाथं यमार्यं प्रशिप्यथ मूर्खा
खिलामि तस्मात्नमिहैति:॥
पूर्वे दु: मन्त्री परिधृष्टेऽतः
सुखासनस्योऽथ शतंश्रीति:॥
ह्यतत्तुः कार भवेन विचारिषः
पूर्वासुभूतार्हि पूर्वाच नाथान्॥
क्षणा च तेषां पुराणोऽथ पाप
प्रकाशनादीन्त विनाब्य शुभम्
समुद्रवं धृतसमप्रभं वै
धनुः तिमं मार्तमादिन्त चात्रः॥

1 Ab तन्त्रः, B मन्त्रः।
2 ANC मन्त्रः।
3 Ab सहातः।
কোষাংল্বিতাজনবোধিসত্ত্ব
সম্বলিত চাননীয় চ ভানুবিভাষে॥
প্রবেশান্ত তীত্তিবান সহস্রাকাশ্যকঃ-
‘ভূতায় জাতঃ পুনর্বব কৃত্যঃ’
স্বর্ণযুক্ত ভাসাত্ত্ব চ
রত্ন সুবিনোবান চ তন্ত॥
হুঁতারশ্চ রাজ্যেধিকাস্বর্তঃ
হুঁতারগমে ভিত্ত্ব্যাংগুণীক্ষমাঃ
তত্তাত্ত্ব সংস্কারী জিনাদর্শন্তোধি
সর্বাদায় পুনরাটিপি বৃহত্তিশ্চান॥
সর্বাদায় প্রতিষ্ঠায় বিনীত বোধা
নীতি সর্বাদায় কৃত্য প্রবেশান্ত
চনন্তর্ত তত্ত্বায় পরিশ্রাম বচ্ছ
ধ্যারাত্র যমারিত ভিত্ত্বৈতক্ষণ্ম॥
বামে কলের রজ্জনিসর্টেজাশ্চ
সাম্য কলার চৌচত্বজাত্রঙ্গম॥
উত্তানঃ সম্পাতিসম যাত্রা
মাণুকারামে মহাদিঘম॥
খন্নঃ চ দৃঢ়ভিক্ষাত্তন্ত্র চ
মহোদরঃ চাপলঃ চ লবণাধিষ্ঠম॥
আপি ভ্রামণু ইয়মুলীয়াত
বুধভূবু রত্নাপ্পায়মুদ্রম॥

ক্ষণঃ সর্পে শুভক্তিলক্ষার্থ
হুঁকারিনাগায়কভূবিষ্ঠাপ্তঃ
যাজ্ঞিকাংশু চ করালেশ্বরঃ
ক্ষণঃ বিত্তুশাচার্যাধরঃপ্রতিষ্ঠাম॥
ভীম যুগাঃ[না] নান্দিনীত্বিতাং
ভূতরথায়পি ভর্মঃ দৈনামু
উন্ঃ প্রসুমাবতামারিত্তঃ
নেতর চ বোধিকারেরবস্ম॥
চিত্তাণ্ডিশেষ্ঠ সরাসরাদীন
সন্নাতস্যাং প্রতি: সমস্তা।
বিরক্ষ্যন্ত চ মহোরামার
সাত্তানাশ্বায় ভূবনচেষ্ট্যি পি
সভ চন্দ্রায় ধারাপর: স মল্ল
মল্ল জপন্ম রাজিদিবব বিশ্বঃ।
বিক্ষালা ভ্রামণাদিপুত্ত্ব চয়ন্ত্যীতাত
সিদ্ধচত্বয় সমস্ত ভিত্ত্ব।
সংকট্য: বক্ষাপনেব তদ্যৈব
পুষ্ণঃ মহাতেন যমারিতেঃ।
বিক্ষালা সংকটে জগদুম্বুদ্রুক
সাম্ভারমারাক্ষিনীধর্মারী॥
॥ ক্ষণ্যানমিরিসাথন্ত সমাসাম॥

1 Ab সং, B ছো।
2 ANCB ভাস।
3 A বিজ্ঞান।
4 C বদন।
5 Ab বিনোদ।
6 Ab বিনয়।
7 Ab বোধ।
8 Ab বোধ।
9 AN বিজ্ঞান।
10 B ছো।
11 Ab সমাব।
12 N ভাসবিত্তুচন।
13 Ab সমাব বিবিুস।
14 AC সন্ধান, Ab সন্ধান।
278.

चारौ तावकानातीह कहावान् सुखासनासीनः पुरोतो
भगवानं यमाहिं अन्तत्तिः पटारिषमतमवस्य गुरुविवेकोधिसत्साँ-shared
द्वा नानापुजाब्धं सम्यक्ष प्रधानं पापदेशनार्थों
कृत्यात्। तस्ततारं समावृष्णेत्तवादिकेश स्नानाध्विनि-
श्विस्मुच्या सत्यनामन्नैरात्म्य विभाब्य नित्यानवतमुकार्येत्
ॐ श्रुत्यानानानानजसभावान्मकोक्षसि।
तत्त्वः स्वरूपेण च ब्राह्मचर्यान्तरं मातृकारं
कृत्यां श्रेयस्यं दुःखारं द्वारा तद्रचिम्हिनिविश्वासण
विमायं यमात्माकाराकोपाध्यायों
सत्यार्थकोणप्रवियानं संस्कार्येयं भक्तिति तत्परिशामनेन
यमात्माकारान्तं च चिन्त्यात् श्रव्यां विमुखः श्वसुर्योः,
कृत्यां पप्पुत्रं पटर्च म, रूपा च राजावंदमार्गार्थमं
चक-श्वसुछन्दः रजसे श्वसुचन्दः वेदात्म्यार्पणमवर्मान्व-भुजाः,
श्वसूचन्दोत्रजार्थडगिथिकायां नामे ग्रहात्मसवशान्मुक्तान्व
कृत्यां, जार्बुलकेशुरमुक्तान्मार्थवविष्णुयिनि
मूलि[न]महानान्तर्विविचित्रतर्फः इत्योष्मसुकृतिः
विश्व-द्ृशकाक्षोऽपि श्वसूचमें श्रव्यात्मसवविश्वतमार्थ-
प्रभाषांदशम विभायां सत्यार्थकारचन्द्रसवें दुःखारं परिणे।
कायावाचिलमाद्ध्रशेषयु अः चाः हृत्यावर्तं सतिनरत-रज्ज्वं
श्वसूचनेश्व परिणे। तस्ततारं स्वरूपेन निर्माते-
द्वीपविहारामानं सम्यक्ष संस्तुच म सन्नवं पतेत्
ॐ श्रीः विश्वनात्म सुष्ट फते फर्ते साहाय।

|| क्षणयमार्तिसाधनम् ||

1. ACGa • मार्गावनार्थाः ।
2. Ab वभाः ।
3. ANC देवीभिः ।
4. Ab संयोच्या ।

1 This Sadhana is twice given in the MSS. A, N and C.
5 Ab श्री चीर् ।
6 AC पूजन तपेत् ।
7 ANC बहिः ।
8 Ab संयोच्या ।
9 B बाल ।
10 ANC ताभी।
विश्वद्विश्वसन्नातां मन्त्रां मन्त्रिविद सदाः।
जपत्वा यथाचितततु वमते सिद्धिमहिताम्।
Pūrṇेःसेवायमिथ्ये श्रात्वा सिद्धां मन्त्रिविदाः।
कर्मसुहृपत्ति वशोऽधोऽत्माविनिर्भयाः।
गुहयदेशस्वतंद्र चिन्तं वाचिततस्वति।
जैयं च ज्ञाते धीरः क्रियान् पद्धारि सत्वंते।
चक्कुपदायोगेन चतुःसन्यो गीतिवताः।

dतु चापमन्तः — ॐ हृदं हृदं विश्वतानन हृ दृ हृ ज्ञ त्रादं सांहा।

|| यमानाचार्यम् समातम् ||

280.

'भधो यमानाचार्यः

प्रथमं कतः शुभश्रीदाचिको भावः स्वादिः अकारजः
चन्द्रे वृङ्खऽविवर् सिद्धात्माय विषयं तत्करणीगुणवदातीनायी
सम्मुखं पापरुप्तमादिकम् 'विद्य्यात्। ततो थङ्कारः
मार्मादिको योगी श्रुव्यतामायुक्तप्राधिकाय च प्रकृतिधीमुः
मुक्तरत्। तदनु रेखावस्थये नुकारकरितवस्थये
स्वच्छविश्लेषणं विभवषा तदन्तिन्त वर्ज्यभूतं वक्ष्यारः
ववप्रारः च भावते। तन्नयं चन्द्रमान्यभ्रं विनिर्माणे
वषेणमयाधिपितश्रुहपुरस्वप्नः प्राणसामायं समीम्यः

1 Ab • सामाधिरि • 2 Ab • सामाधिरि • 3 ANB विष्णुमिति।
4 Ab and B give the Namaskāra. • 5 Ab • ज्ञायताः.
एवंभूतं विवाह्रं फ्रासघारयं विविद्यकालोपरि
खरेखर भावेत्। समयादिविचित्रेऽक्रमं रत्तू दिच्चितङ्-
सम्रृ भावेत्। अत्र द्रां विवाहात्सं हूँ ।

विवाहसाधनम्

281.

आदौ नावत् सुखोस्नोपविष्टः साधको रत्ताकार-
निर्माणः सुखोमाण्डलं खड़द्वयं विबाहवत् तदुपरि नीललिंकारं
विच्निहः हुङ्गारमस्जवित्वाराँ गुरुत्रुलोदिधस्लान्यावलम्बे
पुष्यादिष्: सम्पूर्ण नस्त्रक्षणमनादिःं बला श्रुव्यां भावेत्, अत्र श्रुण्यताज्ञानवज्ञानामथा-
कोऽहम्। तदनतरं रत्ताकारेः खुङ्गारमाण्डलोपरि हुङ्गारं
तत्त्वरिणां बचं हुङ्गाराधिदितं विबाहेत्। हुङ्गारमस्ज-
शोदितसम्बलात्यांगक्षिप्यूव्यंक्तें ततस्वर्ण परिश्चाम् विवाहातां
विचित्वायु आलोचि प्रवेशावेयादित्यं शकमुखसुः
दिमकुं नीलवर्षं वास्तकरेण तत्ज्ञकाण्डां दक्षिष्मा-
करेणायोचायवं भवानां विच्छलोधकेशम्। ततो भगवतो
हुङ्गारमाण्डलं हुङ्गारारं बचारं हुङ्गाराधिदितवं

1 NC ॥।
2 बच विद्वे ॥।
3 A बचवर्।
4 A बर्मस।
5 B बतीक।
6 B बोधन।
7 A बसर।
283.

पूर्वोंकिविषाधनेन चन्द्रमणेऽपरि पीतमें \कारपरिखतं\
\विश्राममरसे चिमुख सितितर चुतुर्धे मन्यात् \क्रां-\n\दिस्तक्षणांमुख सुवर्नोऽर सत्कपयोऽक क्षाम्यानमुद्रा-\n\धरकर्तर्थि अपरिदिस्तक्षणांभुजाभि वरद्धुपुष्यत-\n\नागकेशरसमृद्धियते नानालक्षारयमानानां \मैचेय-\n\रूपमालयं सुद्रां कथितेष्व। इत्यथायेन \सुधुः \सुधिः\n\वद्धा तर्ज्ज्वः चक्षुसासोऽव्यापिते \पुष्याकारे \सूर्यये-\n\वृत्ती जापमनल्— औ \मैचेय \स्वाहा।

॥ \मैचेयसाधनम् ॥

284.

नमो ज्ञानाय।

पूर्वायुः \श्रव्यायः \प्रयोऽपरि \सिद्धान्तं \चन्द्रमणेऽपरि \प्रायः \जारकर्तर्थिः \भगवतोऽर \थायः \सुवर्णोऽर \स्मृद्धिः \वामदीक्षणांतः \नकुली-\n\बीजपूर्कर्थिः \रक्षश्वदुरास्तरस्तराः \पूर्वायुः \देवे \पूर्वायुः \मैचेयरसिद्धि यद्वादि \राजाधिकाररा \दशन।

॥ इति \ज्ञानसाधनम् ॥

\footnotes\n1 \सनो। 2 \विधते। 3 \This \Sadhana \is \given \twice \in \B。 4 \ANC मिशे। 5 \ANC \पविपुक। 6 \N \सखे। 7 \AC \मुका। 8 \B \रिक। 9 \B \काव्य। 10 \NC \सख।
श्रुत्याभावानन्तरं इत्यद्वितीयं सर्वसाधारणं भाष्यक्रम-
मयद्वितीयानि तत्तथेऽ वैकारिकं वसुधारं पौराणिकं
धान्यमान्यवीररूपं वर्णं सर्वायं वैज्ञानिकायेऽपि
परिपूर्वकम् — तथाशा भद्र भंडरो नरुधा गुमा सुगुमा
सरस्वती चाणकपाना चेति। एतांथं वैकारिकं
महार्तवी तथा भगवस्य जानकर जन्मबंधु वसुधाराला-
सम्प्रदायं स्मृतिवेत्तार्थिनिः । रचामुच्चतहसं
प्रथमं भावेत्। दशरशाले भगवत: पूर्वत: दिशि
नीलवणं मार्शि से दिशि पौराणिकं पूर्वमंत्री
प्रथिमायं रत्न वैश्वकं उत्तरमात्र रत्न धनरं चैवनिन्देति-
बायवैयान्यकोरणं नील घुम्से पौरूष पौरूष गुते
केलिमालिकेन रत्नां सुखेन्द्रे श्रामसंहे चरेन्द्रम् ।
सुर्यवर्म्यं पत्राक्षेत्रिकहुं दशिसांसे वीजपूर्वकं वामहस्ते रङ्गप्रवर्धन-
नकुलीरे समरप्रथरं वारंगां वाणते श्रमामुखसमुखसे
महानिधिः रत्नादिप्रवर्ध्मायं सरहद पादर्शे चिन्हतेते पीत-
वर्षा जीवनानाथ नीळायकस्माताधारिणम्। सर्वं सैंहि
अध्यात्मिकमे भागमाध्यमो रङ्गप्रवर्ध्मायं जगतप्रभावि
भावति। पूर्वां धनरमहानन्तरं दशिकाः पूर्वमंत्री
प्रथिमाया केलिमालिकेन उत्तराद्रे पूर्णमं पौरूष।
तत्र नष्टं लम्बायेद्विं लम्बोदरं रञ्जप्रवर्धको।
तता मूर्तिः मार्शि से चहुद्रे वैश्वकं वले।
286.

श्रुताभावनानन्तर सूर्ये पीतज्ञवं जम्बलं विचुम्बं पद्म्भुजं चक्राभ्यासामुक्तिन्द्र दक्षिणकालिकोऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽ়
प्रथम ताल्मकी सर्वपदार्थांना स्त्रीव च शुद्ध विभावी तदनन्तरश्रीदतत्तचर्ममुंडळ द्रोपदपाल्यावर तन्मध्ये वर्तक वसुधारां पीतवर्षी धावचर्मरीचिसा वर्तमान सर्वांकारास्वतिः अध्यक्षीशतिरास्यतम्—त्यथा. भ्रामण पुष्पमुळे गुष्टा सुगमा देवी सरस्वती चाेय चन्द्रकान्ता च—एतार्थः परिचया महादेवी तसा भगमधि जंकरिशाकाराः पञ्च-वृद्धिरीतिः दुस्माचारी बोधपुरुस्का वामे नकुलचिर पञ्चतिथार्तापिपुष्टहितसुभाषणां पादवर्णयन शस्त्र-सुंगपपुरुसां महानिधानां राहादिप्रवर्यमासां स्वयं-वर्तक विचित्रायते।

पीतवर्षी नीलायल्माहार्यां गी-जम्बलार्ये वसुधाराशिर्म बोधिचित्तिसिंगरीणियां रजनेशहुण्यानाचार्यां विभाविते। 'त्यथात्' पूर्वाञ्च दिशी नीलार्ये पूर्बभ्रग्र, दुस्माचारी दिशी पीतवर्षी वैश्विन, पदक्षेत्रम् दिशी रत्नान्धर धन्, उत्तरान्धर दिशी पीतवर्षी मादीभ्रा, आभिरिः दिशी रत्नान्धर विचित्रकुण्डलिः, नैर्क्षिर नीलार्ये केलिमार्गरी, वायुमा पीतचंद्रेन्न, ऐश्वर्या पीतमुखेन्न, स्वयं चैति अध्यक्षीशतिभासमधि निधिता रत्नाप्रवर्यमासा: जम्बल-सहंशा भावनीयाः। पूर्वांगे धनसमस्फूर्ती नमः।
290.

अनामिकाये पीतज़ाकऱ्य धातव मद्दाँड़के च
जमलं धातव अनामिकामूलि पारीयामान्यान्यानि
पातयन सनसमतक एव पतली जंकारमहात्तरण अर्य
चिन्तनयेत।

धाराजम्भीपदेशः।

दक्षिणकरे चन्द्रस्वत्राञ्च वारिपच्चिज़ाण्यप्रियतप्यतवा-
गतानि धातव तांत्रिके सच द्रवीकला व्यतो
झऱ्यां जमलं प्रतिद नियाय पूर्वीकृतेश तत्त्विकरि
उद्देशः सहाय्योगतरण विश्लेषण्यान्यसमिश्रतेन चरुङ्कः
पात्येदेयमण्यसम्पत्तिभवती।

जम्भलखोपदेशः।

जिनो दैरुच्नो धातो रसभव एव च।
भामितामोभोगसिद्धिशोभ्यत्र प्रकृतितः।

291.

ॐ अः इति द्वावा धारात् अकारपरिशतः
चन्द्रमण्डलस्य हुङ्कारेण नवारवं तक्षे इन्द्रोप-
समानहुः कारात् पूर्वीकारामण्येत जम्भलनारः धारात्
प्रविष्टानु उच्छुमिद्ब्रह्मण चसियानेन प्रतिकृतेन
कैरशां वामनाकां क्रमुकृतिः दंपृवतं रबसमवें-
सुकृतिः अदनागारभाष्याणि वामकरे राज्यिको-
स्विनरित्युकुलोऽपि दक्षिणस्य रक्षपुष्करणाद्य हरिणी
विशेषं करोऽन्तरभाष्याः।

1 N अं, AC अं।
2 A नमानकार।
3 A भिवास्यां।
4 B अं।
5 A नमानकार।
6 AN अं।
तर्कां भक्तां मध्यां लक्षां अनामिकां जकां कनिष्ठां लेकां 'चेहां द्राक्षां मणिक्षी यकां ततः अौं सप्ताहार इति मन्न्यतां-भावानावें।
सुधामनस्य जस्तः दयाः। अौं जल्लु वसुः ख्याः, उद्दकुलुक्कलानमलः। अौं रेन्द्रार्थि सुख्ममरि ख्याः। हस्तानुसरि सुखाः इस्तः तन्मुखे दापयेत।
'यत्वं कियत्वा सन्तसकदारिकुःक्षैष्ट्यां जःबलं भावेत। जमजल यथा भवानीति।

॥ उच्चममन्वसाधनम॥

292.
दारिकुःक्षाहतमानसामां
का वितरितः सुगतस्य चाते।
तत्तमः कोपार्द्व जम्बलिकोसः
उच्चममप्रकं महायं चाकाः
नत्ता तं जःबलं नाधं सत्ताशापः पूरः
धौभरप्रम भवारे रसमलः
ऊँ चः चारासः पवारथ खातिदरी च पुणाराजपुरेर्दुमध्ये
धारादृष्टत्त्वानीसत्तमः कुलिकवरट्के रशियां खुप्रः
सवत्स्येन्द्रमुखप्रकं दिव्यमामक मूलांकं भावेते कोपार्द्विति।
मेवाहं धिम्बेर्द्वेष्कात्स्यकुरुसं कुदम्बात्तानांनेशं
खुलांग्रं द्वारायणं वसानविरवित्तं धोरुद्धारिकाराम।

1. ANC १५७१।
2. AC लघुः।
3. ANC बाबः।
4. AC नानाविचारः।
5. AC स्मिरितः।
6. AC वधाः।
7. AN १५७१।
293.

वनेरं विशुद्धज्ञाराशिमचिन्त्यार्थं
तं जम्भलं चरणामसुरसुरासुरे।

निन्द्यार्थमं मन्दिरकथनबलवर्षे–
दौरियुकत्वात्तथं सुमातोपि यथा॥

श्रीचं विद्याय मुच्चववसस्त्रुक्तविनाचोचो।
मन्त्री सुभासनमः परिभाष्य भैचीम।

काश्यपमोदुपेक्षाग्निभार्यातः
सश्रवं विद्यानसक्तं परिश्रुवलः॥

०४। । इति प्रथमं सितरक्तवर्षं
च्यावाच्च चाक्षुरमूर्त्यं सहदीनुमधे।

सच्चारं हायातिभवे च नवारवचे
विप्रहायातिथ्रेष गाना तान्नक्षो॥

हृदिज्ञकात् सरसुकुमरमस्तचिकाशात्
पूर्वातितन परम नववेश नायकम्।

उच्चुर्गं विकाचनीसरोजकालिन्तः
पिक्षुविशेषगुणिकाचनचिन्तोलिम॥

सदस्याकालितमवियुक्तशख्यापार्षं
वार्षिक विशारिनचन्द्रकृतु सुरुंप्रम।

रत्नेशशेखर जम्भलप्रसन्नभूष्यं
मूडितजनकुचीनवतामपार्षं॥

1 AC चन्द्र। 2 AC चन्द्र। 3 AC चन्द्र। 4 AC चन्द्र। 5 AC चन्द्र। 6 AC चन्द्र। 7 AC चन्द्र। 8 AC चन्द्र। 9 AC चन्द्र। 10 AC चन्द्र। 11 AC चन्द्र। 12 AC चन्द्र। 13 AC चन्द्र। 14 AC चन्द्र। 15 AC चन्द्र।
श्रीजम्भरसंकल्पांशम् दृशाम्

भोकान्तरेषसंकल्पांशमांकरोति

इद्देवविधयापि यद्दच पुष्य

मयायुं तेनायुं जनः समग्र: ।

चिन्तामणिभिः पर्वम्

चर्म च सम्बद्धिंहों भवेयम् ॥

ॐ ऐन्द्राशि मुख्यमर्मि स्थारः, चुलुकमन्तः । ॐ

जलः स्थारः, जलमन्तः । ॐ जल्लं जलेच्छायाः स्थारः

॥ पवित्रतयाविकुरुकारणगुरुविरचितसुचुम- ।

ज्ञभण्ववसर्न समासम् ॥

294.

नमो भवानाय ।

पूज्यवत्र श्रुतसतपेय्येन विभावः खे ऋषं इति भावानावन- ।

मतं पतिवर्ताञ्ज रजसाधिनायकमस्य विचित्तयेत्

तदुपरि कश्चिदाद्वमार्ज नवार्जः तनायकः इन्द्रगोपाधि

मार्जः तेन चाकारं विभिन्न तत्सकारपरं भावणः जम्भाय जम्भायं जम्भायं

भगवदं जम्भायं भावयत्। उच्चमुष्म डीभर्माः अविवर्यते द्वारकाये

क्षेत्रशालिः प्रेमिके श्रवणे नीरं मद्दशरं ज्ञात- ।

भक्तकृतां युक्तरालवन्दनं मौलिकनिर्पवर्षाम् अत्मानत- ।

तत्कालीकोटमहापालकुलिकश्च ज्ञातुनाम पवित्रियब्रह्मणः

नागाः ज्ञात्वा भक्तुभवः वामते नाना।रक्षाद्रिङ्गः- ।

सुधिरनाथ नकृलार्दस्य रक्तपूर्वकपारं पाणामिन- ।

न्येन धारयानं रक्तहलने च चन्द्रोघ्तवानविषरोगः

दक्षिणेन चरणेनकालापथिमुखपतिगौरनानायकः

रक्षसुकुटिधनं स्फुरितरभिमाणाकामः। इत्यन्तरं

वस्तक्षिणपाश्रे खे चाकारं शक्तरुपेष्ट हस्तमधे वाकारं

भद्रयमिव दालयनं जंकारं तजाव्यं भक्तारं मध्यमायं

लकरमनाधिकायं जंकारं कानिध्यायं लेकारं वोधायं

दाकारं मृगिख्यो यकारं च तत्विव स्थाकारं च

तस्मायोऽिति भावानामः ॥

यतां च भावानां कला साधार्त्सृजनाभो भवेत्।

तथा सति च सतानां दारिशुरवातिः ॥

तत्सायं पानीयादनसम्। ॐ जलः स्थारः इत्यनेन

मन्त्रेशुदक्षुलुः मुखे प्रक्षिपर्यायः । ततस्तो कला

ॐ ऐन्द्राशि मुख्यमर्मि स्थारः अर्ने मन्त्रे- ।

शिखर्यानां जम्भानां तदुपरं द्रव्यः। अश्चिराश्चाद्व- ।

केश्चाद्ध्रयः क्रमः। तत्सायं पानीयादानुसमः--

यम्भासत्स सिद्धिराखाता कत्वोषो नाथ संशयः।

किमस्याध्यं सम्बलाण्यो योजितान्य यथाविधः।

॥ उच्चमुष्मज्ञभण्वानाय पानीयारंविरासामनः

समासः ॥

1 AN यथा। 2 N महको। 3 These Mantras are given only in N.
4 AC यथा, N औ। 5 ANC ख्यातीन्यो।
शुरुताः नासावाहें चौद्रवहें च चारुम गुरुभोजनकाम मध्येश्वरम्।
एक एकादश गुरुभोजनसाधनोऽपि तथा नासावाहें च।
एक एकादश गुरुभोजनकाम मध्येश्वरम्।
एक एकादश गुरुभोजनसाधनोऽपि तथा नासावाहें च।
भगवद्गुरुपादान साधनमतीत चित्रचैतन्यवादी: प्रवेशसम्ये हुंकारे प्रवेशचित्रस्थिरी कार्येनामलेथेत। नानारामानि च सर्वोपलमातुस्यानि नानाकुलीयनमदमुखेषु प्रवेशेष्येत। पुनर्भावहृदे नागानीन गिनितलाबनि पुरातो वमतो ध्यादेवं भुगुर्भं स्फुरसंरंगरादिकं च। तदनु खेषे सति ननमो रक्षतवाय ननमो माणकभव्राय महायण सेिनापते ओँ जम्बलजलेन्द्राय स्वाहिति मनं दशा रहस्यासामचन्त वा जपेत। जब्दाकले तु उत्तान-दक्षिणेहस्य सम्ये बैंकारसम्भृतहं भद्रप्रतिम कुर्भे न हंसमुखे ओँकारसम्भी: 'कशुकाराइति व वथे ज तेषामोघस्थरामानिकालिनिश्चितष्टेऽदृशु खश्युन्न' आळकारणै साधर्मसं ओँ बैंकारङ्गिही याचार्य वाल-दक्षिणपार्श्वियोऽस्माहः आचार्यम् | रतनिनः सतस्यन-शुपिरेशु चन्द्रयानि पौतानि पीतरधिकानि ध्यातु। सजलस्यनमञ्चसं सुसमीपे कल्य ओँ रेंद्राति मुखवार्धरि स्वाहिति मनंदेष समवारानिकालिन्येत। तदनु प्रसारिते हस्ते दीयमान जजु सुखे प्रवेशशिष्याक्कारसम्भि: हृदिष्मोक्ताकारसम्भिस्य हत्या पोतवणेकु लखिशमुखाचिन्ता-सत्य कारगत भविष्य वरुः भावितयाबिच्छायाय भगवत: प्रतिमाया वकारुहरे ओँ जेलुँ स्वाहिति मनं लखिशमाहोनरुसं नमो रक्षतवायेियादिना न समवारान् दबात। नमो रक्ष-च्छायेयोकादि'ना चैत्याराधारितेन गुरुमियःखस्तसुला-दितिबिनी भगवते ददात। तदेव यथा दस्य विस्मयसम्ये वाङ्गनञ्च सुति प्रस्थिधाने च कुर्यात्। तदनुभागिते भगवनं ओँ वजारुरिति विसर्जिते। किंच कार्तिकी पावमुनीवैशाखाश्चापि वास्यतमस्य पूर्णिमामाय क्रतिहा वा शुभे दिवसे 'शिल्लासर्वं यठीला भक्तिः भगवद्गुरुं निषाय अम्बथ च यठितपौपैले शिल्लास्थेवर्च चौरकमेश्य प्रतिमा कार्येत। जसं चामानमिम यथाक्षेत्राय साधर्मसं विभाव जसदातिदित्यागेश्युतेप्रेषेषु। तदा तु ना विसर्जिते भगवत्ं प्रतिमूर्तिः वि निद्यामव-सित्रि सालक्यात्।

|| पहिंडतभायाकरुगुरविचित्रमुखभाषाधान समासम् ||

296.
श्रीमान्विधुतालिखकल्पांजः नानाकुलीनिरभाविताल्मा।
पञ्चप्रदानेन सततं जलेशः
"पायादु भवन्तं भवभौतिकदातम्"

1 AC नैनेकः
2 ' य यशवाह
3 गंगाधर
4 गंगाधर
5 AC तदनु
6 AC Nb तदनु
7 The MSS give a most corrupt rendering of this line in the words—पायादु भवन्तं भवभौतिकदातम्।
प्रथम तथाकाली विश्वरूपम नामादिका चलवा अौ सम्बवाय: सर्ववर्मा: सम्बवाय: सहस्रम निमित्तचारवेत्। पुनः सकलं तैयारतुम मायापम चिन्ततेवत्। परमात् पवित्र: परिसिद्धिविजय पञ्चकरिष्टं एकारपरिष्टं गन्धरमण्डलं तस्यपरि जङ्कारं चलाकालकारभी मायाभाम: सहस्रं दिशु शुद्धविध-धननिर्वं तेनात्मानं जम्भलरुपपरिष्टं भास्करासन-वर्मणं स्वर्गविश्वार्कुपितं रबरकृतिं वामेवं करार्यं नकुलीवृंचकुर्वर्मणं वहनं इत्यादिमानं जम्भलं चलवा पुनः देविक्षिप्तिःविजयपुर्वकं तस्यपरि जङ्कारं विवाह सत्रुतुरि धारान निपाल्येत् नदीप्रमुखस्तु वा जम्भलद्वात् परसौ तद्वाकाय जम्भलाय। अौ जङ वन्हैस्ति मन्नः।

शंक्रामकारण: सलिलप्रदान:।
सन्तुष्टितो दृष्टिकाराधिराज:।
दार्देतु धनाश्रव्याविभाषा,
तस्मात् यथो यथपरेष साधयम्।

॥ श्रीमभालताधन समासम्।
ि हति: सुजनभद्रस्य।

॥ जम्भलसाधनम् समासम्।

॥ १ AC उच्चार ।
२ C ओ यवर्मा ।
३ N शुद्ध ।
४ AC ओ चाचन्न शुरू।
298.
चन्द्रबिम्बोदरे 'ध्यातः सर्वाच्छारसभवे।
ललाटपट्टमध्ये तुतत्तेवमसम्रमः॥
भूरिभूतिपद्धैव दिशानां च प्रशाशकः।
वशक्ति सर्वबन्धुवां सौभाग्यरोगवर्जनः॥
जलूः कारो ति महाष्मापी सर्वकामेरकांचरः।
पालिते तथा ध्रुवा नोठे द्यायाः स्वामि।
सोऽण्य स्वाहा नूतन सर्वसच्चिह्न र्ततः॥

|| परभशसिनवध्कः ||

299.
कर्मनवितशीतीतांसमृद्वस्तानं संविश्वतमं।
वुँ-आदि प्रभवीता सांविश्वाश्वतात्रिद्वैः सत्य।
संभवमुद्रं देवं तज्ज्ञीं मपसरायन।
जाभं पुराता ध्रुवा जलवं तस्य मुखिनं॥

|| इति जमलजलदानोपदेशः ||

300.
\[1\] महाकालसागरः

अथ भगवान् वज्रमहाकालसाधनं स्कृयावाकृतिभोजी
निशायायमास।

हुक्कारतचिचित्रं हिबुधमेवकनिश्चितम्।
क्षणविष्ये महान्धालं कार्किपालघारिष्टम्।
मुण्डमान्तःत्त्वं दंग्रः[भीम]भयानकम्।
खयरूपं महातेज सत्रं शिरं मुखात।
आचार्यं व: सदा धैर्यं कुपितो रक्तचन्दियि यः।
अनुक्षत्रं वच्चितर्वं महाकालेन शब्दं।
ब्रह्मत्वं "अजम्बासपीं पिबेद्वरुणालयाः।
'श्रीरति बिनिन्दोऽसी निशायांच तु कृतंवेदं।
मांसांमुडङ्कः मधुपुष्पदीविवेशं।
पञ्चमासाः लत्रेव महाकालय संज्ञेव बलिम्।

मन्वः। \[2\] महाकालय पान्नोकपि रेण सहसुक्तिः।

ययोपस्त्रकलायं यदि लं प्रतिश्च सरससं तदा इम् रक्तचन्दिमारणं चमुक
नामदुंकेः ख ख खादि खादि मार मार युह युह वन्य
बल्ल हुन दुह दुह पच पच दिनीकृत मार मार
हृहुः। फतु सर्वसंधराश्वश्रृंगतिपिताशोकानादवलिः

---

\[1\] Repeated in MSS A, C and NB.
\[2\] Nb चण्य ए
\[3\] C संस्कृतः
\[4\] AC\textsuperscript{\textcopyright} च क्रमः
\[5\] MSS वर्षमा ग्रि०
\[6\] AC सादम्, Nb समयः
\[7\] AC नापशाहिरियः।

74
यली यलू सम सिन्हळा कुश शानिं मकुश रक्षां कुश। बल्हःः। 
चतुष्मन्त् कुशपुत्रेऽक्ष्यम् श्लोका विपराजिकाचिपट्टकः- 
प्रतिवा त्रान् गांवं कष्टकैन पुरुषेऽ, खदिरामी 
तापणेत्, जेव्रेण गृहाते, मृद्रोऽभवति तातुष्मात्। 
अथवा विपराजिकाचिपट्टकसेन कपालखण्डेन धर्मी- 
द्रमं अष्ट्रामिः औळकारे परिवंशेऽत्, मध्ये साध्यः नाम 
विदर्भेऽत्, तत्तामां तापणेत्, जेव्रेण गृहाते। दुर्गेन 
प्राचार्ये येदित मृद्रोऽभवति। 

चल भावनाविधिरुक्ते—विकोणमण्डलं श्लोका 
पञ्चोपार्श्वः सम्पूर्णः क्षणेवेशधारी समभूत्त तिलकं द्वैा 
पूर्वीऽक्ष्मभावस्या स्वयमेववाच्या: श्रीभक्तकालो 
वृत्तात् खर्मिं: काली काराली वराली कझ्मी 
महम्माली पच्योगिनीः: महावधोकुड़सिद्धोः 
कार्तिकापल्लालिणी: निविन्दफलेन गुला मांसं तांतसं 
हिंद्रां पिन्ततं चन्द्रं क्षेत्रां नाभिमुद्धारायं तिथिमारायं 
कुर्वकं कोषाज्ञानं इति। 

॥ महम्मालसाध्योऽम् ॥

—

1 MSS °करम्।
2 AC omit.
3 AC सर्वौऽकारम्।
4 ACNb °मन्योऽ।
302.

नमो महाकालय:।

निम्बकाश्रमेयं महाकालं तत्त्वविकारादत्तो
करौँ कालों कापालानुपर् सर्वंभरणेन गार्तं रथायं
दंप्रीकारालवदनं व्यापारभीववर्तकं सुप्रवर्तितं
नरोप्योपपर्मालिनं प्रेरणसनं उद्यतमं धातः धाराभः
कार्याच्छं: व्यासान्यं साधनमार्हेत। दृष्टास्मृतिस्य
स्थापितं:। प्राकृत्वोर्मा सत्तं जरेप्। दशसदसं
समयव्रत्तेऽर्थं उच्चतं भूतं गुणवर्णं श्रद्धात्। नानापुष्पं
प्रकरं च हत्वा, अः महाभाषिन्तविवेच्ययस्त एतत्रः
महाकाल सर्वेष्ठुलिन्यात्त्वे ज्ञरेष्य ज्ञापयं ज्ञापयं

1 AC Nb चिनितम्। 2 AC हस्तम्। 3 MSS वशायसं। 4 MSS वशायसं। 5 AC राशि च तथा। 6 AC अवशिष्ठ। 7 AC अवशिष्ठ। 8 This Sadhana is repeated after this in A and C.
मार यश यश वधे वधे हन हन चन चन पच पच दिनैके मारय हु हु फटु फटु सववश्य- 
राजसंतुतपितपिशाचार्यान्यालिं यश सम सिंहू क्रु क्रु शानि क्रु राजा क्रु। बलि:।

dhāvēkā kushputalakal tadṣuṣa mahanī samyajitā
sampīritya garajakācakāpūtaṃ bhūṣvaṇa puna:।
pratikāpitakāvāhā kādāvarājāna saraya tāpaya: 
śāyasa śravakarātyaśa bhūti śrāvanarātyaḥ bhūte:।
पुनं राजीकायः विपशे च तथा कुवार्द सरस 'चतृतकं
तेनाशापहतिमधवतिसहजायनं बोधे स्विचे।

cālamāpitaśādhanāmaṃdaḥ pūjaneśa 'tāpaya: 
jāpēnāya mahāvīrōṣya pavana pravāhanī moṣākṣaṃ।

1 AC नके।  3 AC सरसन्त जायकार।
2 A ब्रह्मा।  4 ANb लीविई।
4 ANC आधा।  5 C माम।
6 ANb बोम।  7 A मनायर, N मनायर, C मनायर।
कत्वा कुष्ट्ये मध्ये विकरोषमपरं तस्मान्वसी कपटका-
नष्टै मुनिमार्कीर्यक्ष्यायिकः प्रयत्नस्ये कोधनः ।
तन्त्रमिर्गितारुपादतो मन्दी जूठौतु भुवं
चेतोवाचितवत्तितिवरस्मा भविता सुदैवेषा भारितमः ॥
लोकालोके महाभुतं गच्छायं चक्षुमार्के तदालामपि
मालां द्रष्ट्ये साध्यं जिनपुरापायस्य कत्वा जितमः ॥
तपुष्यं कहिष्ठाधिको विशेष तेनास्तु विश्वन्तरा-
मुखिष्ठकर्मकाम्महाससरक्ष्यस्मां जगत् ॥
ॐ महाकालाय हूँ फां ।

|| वनम्हा साध्यं समासमिति ।
|| कृतिरिव येवः कहिष्ठाभिधानस्य ॥

304.

नमः महाकालाय ।
गक्षमजसमात्थं प्रयालोपदस्तितसः ।
खवेन लमोदरं पोवं भिन्नात्जनसः प्रभमः ॥
वजलमध्यजीविकों च कुडमाण्डाण्डाप्र्यूपवितसः ॥
दृष्ट्रोक्तचक्षुपिया कापालवल्लमस्तकाः ॥
सार्ववर्गिर्गीमालापमुद्राविभूतिस्य ॥
व्याप्यमित्वं भौमे चिन्तेचं विविक्तानामः ॥

C ०वर्गाय ।
C adds कृतिरिव after the Colophon but no author it mentions.
N ०सर्वाय ।
C ०मोक्षाय ।
306. 

নাম: শোমাকাসাহবচ। 
বিশ্বাসঘৃণমধ্যত্বে প্রবাহীকৃতিম ভূর্ধনম। 
কপালকে মহারোহন্তে নাগাভারনন মণিদানম। 
কার্যকালাঞ্চ মুষ্টৈমালতা প্রলাভিতম। 
মহাতেজ সবধিরিত লালচীড় ভ্যানকম। 

|| ইতি সহায়কসাধনম। 
|| ইতি: সুমতিভূম্যিত। 

307. 

নাম: শোমাকাসাহবচ। 

বিশ্বাসঘৃণমধ্যে চন্দ্রমাণ্ডলমধ্য। 
বিভূজিতভূমিকৃতি গৌরী ললিতাসনসংগঠিত। 
নীলাভশল্যস্তিশ্যামাহারা ধারিতা জিনমণ্ডিত। 
বনাবলজাতিভূমিতা 'কন্যাভারস্বীকৃত। 
ভাবলতি তারিকাতি মাতা বিশ্বমাতা করাবতি। 
বিজয়বহুলা লাল্লের মুক্তিপ্রদায়িনি। 
সবে পীতাস্ত্রা বহু চতুঃস্তটিহারানন। 
অভযাসমালিকা সবে জিনঃ পাচারিকেবিত। 
নীলাচার্যানাথার 'তৃতীয়বাহু' সমীপা। 
কার্যকালঃ খুশ্চি উপলব্ধিপ্রশিষ্ট। 

|| ইতি সহায়কতারিতিরাজষীরাজাসাধনম। 

1. ANb ॥মুনি॥ 3. AC ॥সাধারণ॥ 
2. AC ॥সাধারণ॥ 4. AC ॥দুর্লভ॥ 
5. Nb ॥খুশ্চি॥
309.

शुम्भ ।

दे० वी तवेम गिरीजा कुशला तवेम
प्रजावती तमसि तारिखी देवंमाता ।
आसं तवा बिभुवे जगतकु हु
तुभेन नमोलु मनसा वपुषा गिरा नः ॥

यानवैष्णु दशपारमिति गीता
विष्णूवनिनजना कर्षणमुनिति ।
प्रजाप्रसारकु तुध्रुस्तपूर्णधाती
तुभेन नमोलु मनसा वपुषा गिरा नः ॥

आनन्दन्दविरं सधस्यभावा
चक्रवर्तिकप्रविश्विन्नातिरात्री
विद्वुभावा हृद्यविज्ञानगम्या
तुभेन नमोलु मनसा वपुषा गिरा नः ॥

किमच बुधनादे० वी जश्वतजन मया ननु ।
यदु यदा वाक्षितं सर्वपलाचारी नमोलु तेः ॥

|| तारासुति: ||

---

1 ANB वेदो। 2 C ०जल०।
311.

ॐ तारे तुतारे तुरे हूँ फड़, ॐ ता बाँ हुँ फड़, ॐ आनंद ॐ परमानंद ॐ विमानंद ॐ सहजानंद हूँ फड़, ॐ तारे तुतारे तुरे समग्रीपीठ-स्वामिन समग्रीपीठस्थि मे प्रवचन तुरे हूँ फड़। सधै अमु सुरतेस्वर हूँ फड़, अमु सतसन्दर हूँ फड़, 'ॐ सुरतवचन्द्र हूँ फड़, अमु सुरतमलिन हूँ फड़, अमु सुरतस्वामी हूँ फड़, अमु सुरतगुणम हूँ फड़, अमु सुरतडालम हूँ फड़, अमु सुरतत्सामी हूँ फड़, अमु सुरतत्सामी हूँ फड़, अमु सुरतमलिन हूँ फड़, अमु सुरतस्वामी हूँ फड़, अमु सुरतत्सामी हूँ फड़। अमु सिखा हूँ फड़। अमु भौमे हूँ फड़। अमु सिखानद हूँ फड़। अमु कराली हूँ फड़। अमु जतिलाल हूँ फड़। अमु रौद्री हूँ फड़। अमु जटोर हूँ फड़। अमु चाँदी हूँ फड़। अमु बांधी हूँ फड़। अमु विरदोतक हूँ फड़। अमु दिहिरी हूँ फड़। अमु नरंकी हूँ फड़। १२। अमु वर्णोजी हूँ फड़, अमु धुमकार हूँ फड़, अमु चण्डोतो हूँ फड़, अमु होमोधी हूँ फड़। ८। इति पुष्पन्यासः।

ॐ नमः श्रीमहानाथः

मैथिळाध्वनापूर्वेकसृष्टिनां रैभोजवस्य दुः-कारसभ्यभःपलां भगवतः पोङ्गभज्जसहायः भवनेत्ति चैतन्यं चतुर्विषयिते च चुन्यमर्याम पोङ्जभज्जसहायं 'दक्षिण-करे: कार्यमध्यस्मुक्षधैत्रयहःक्रमसस्मादशयं चामकारे रक्षमहाकालसभ्यामहासदगुः चामकारे द्वारायसभ्यभं भ्रातिशाख्यं खर्चे खर्चे द्वारायसभ्यभं भ्रातिशाख्यं खर्चे खर्चे द्वारायसभ्यभं भ्रातिशाख्यं खर्चे खर्चे द्वारायसभ्यभं भ्रातिशाख्यं खर्चे खर्चे द्वारायसभ्यभं भ्रातिशाख्यं खर्चे खर्चे द्वारायसभ्यभं भ्रातिशाख्यं खर्चे खर्चे द्वारायसभ्यभं भ्रातिशाख्यं खर्चे खर्चे द्वारायसभ्यभं भ्रातिशाख्यं खर्चे खर्चे द्वारायसभ्यभं भ्रातिशाख्यं खर्चे खर्चे द्वारायसभ्यभं भ्रातिशाख्यं खर्चे खर्चे द्वारायसभ्यभं भ्रातिशाख्यं खर्चे खर्चे द्वारायसभ्यभं भ्रातिशाख्यं खर्चे खर्चे द्वारायसभ्यभं भ्रातिशाख्यं खर्चे खर्चे द्वारायसभ्यभं भ्रातिशाख्यं खर्चे खर्चे द्वारायसभ्यभं भ्रातिशाख्यं खर्चे खर्चे द्वारायसभ्यभं भ्रातिशाख्यं खर्चे खर्चे द्वारायसभ्यभं भ्रातिशाख्यं खर्चे खर्चे द्वारायसभ्यभं भ्रातिशाख्यं खर्चे खर्चे द्वारायसभ्यभं

1 A खाँ।
2 A omits ॐ सुरतवचन।सुरतकामिन ॐ पद।
3 A ओजो।
4 A omits बच।
5 A तारे।
6 A omits दक्षिण।
7 C ओजो।
8 A adds यम after this.
9 ANb omits चों।
சாத்தெங்காயசாந்தேஸ்வரம்

1 AC மேற்பாக

2 A உள்ளிட்டிருக்கிறது

3 Nb ஏற்றை

4 Nb பாய்செய்ய

5 A எண்ணிப்பாட்டுப் புகை

6 A Nb பாய்செய்ய

---

சாந்தெங்காயசாந்தேஸ்வரம்

1 A உள்ளிட்டிருக்கிறது

2 AC omit சோக்சீ

3 Nb omit கால்
प्रविष्टि। सब्रेबुद्धबुध विद्यमः। शतांशव पठेत्। धमपायविद्यविद्यांजः।

"इति बैद्धश्रुजमहाकालसाधनं समासम्।"

विरुद्धां: ||

|| साधनमाला समाला ||

1. The colophon is found only in Nb.
2. After this colophon C adds सुभाष्यतन्त्र। संवर १४०, शास्त्र सुधाभाष्यमकुकुमक का शास्त्र विद्वान् आदिवास्थापकायम्ब अवश्यानन्दन जीवयुक्तिः सुभाष्यतन्त्र। This Newari date corresponds to A.D. 1819. A abruptly brings in long extracts from the महाकालसाधन extending over nine folia from 333 to 341 and concludes with part of the नसरिवीकालकालसाधन followed by the चहलाकविन्यास-साधन and विद्वानमाला समाला।

1. Nb तत्त्वाः यथा, A उतपालिइ।
2. Nb बैद्धविद्याः।
( ৫২ )

প্রবাহিতাম। ৫০০, ৫০২, ৫০৩, ৫০৪, ৫০৫।
প্রাত্তাক। ৪৩৩।
প্রাপ্তাস্তু। ৫৩১, ৫৩২, ৫৩৩।
প্রাপ্তিত্ব ৫৩৪।
প্রাপ্তিত্ব বিশিষ্ট। ৫৩৫।
প্রাপ্তিত্ব ভক্তি। ৫৩৬।
প্রাপ্তিত্ব ৫৩৭।
প্রাপ্তিত্ব ৫৩৮।
প্রাপ্তিত্ব ৫৩৯।
প্রাপ্তিত্ব ৫৪০।
প্রাপ্তিত্ব ৫৪১।
প্রাপ্তিত্ব ৫৪২।
প্রাপ্তিত্ব ৫৪৩।
প্রাপ্তিত্ব ৫৪৪।
প্রাপ্তিত্ব ৫৪৫।
প্রাপ্তিত্ব ৫৪৬।
প্রাপ্তিত্ব ৫৪৭।
প্রাপ্তিত্ব ৫৪৮।
প্রাপ্তিত্ব ৫৪৯।
প্রাপ্তিত্ব ৫৫০।
প্রাপ্তিত্ব ৫৫১।
প্রাপ্তিত্ব ৫৫২।
প্রাপ্তিত্ব ৫৫৩।
প্রাপ্তিত্ব ৫৫৪।
প্রাপ্তিত্ব ৫৫৫।
প্রাপ্তিত্ব ৫৫৬।
প্রাপ্তিত্ব ৫৫৭।
প্রাপ্তিত্ব ৫৫৮।
প্রাপ্তিত্ব ৫৫৯।
প্রাপ্তিত্ব ৫৬০।

( ৫২ )

প্রাপ্তিত্ব ৫৬১।
প্রাপ্তিত্ব ৫৬২।
প্রাপ্তিত্ব ৫৬৩।
প্রাপ্তিত্ব ৫৬৪।
প্রাপ্তিত্ব ৫৬৫।
প্রাপ্তিত্ব ৫৬৬।
প্রাপ্তিত্ব ৫৬৭।
প্রাপ্তিত্ব ৫৬৮।
প্রাপ্তিত্ব ৫৬৯।
প্রাপ্তিত্ব ৫৭০।

( ৫২ )

প্রাপ্তিত্ব ৫৭১।
প্রাপ্তিত্ব ৫৭২।
প্রাপ্তিত্ব ৫৭৩।
প্রাপ্তিত্ব ৫৭৪।
প্রাপ্তিত্ব ৫৭৫।
প্রাপ্তিত্ব ৫৭৬।
প্রাপ্তিত্ব ৫৭৭।
প্রাপ্তিত্ব ৫৭৮।
প্রাপ্তিত্ব ৫৭৯।
প্রাপ্তিত্ব ৫৮০।

( ৫২ )

প্রাপ্তিত্ব ৫৮১।
প্রাপ্তিত্ব ৫৮২।
প্রাপ্তিত্ব ৫৮৩।
প্রাপ্তিত্ব ৫৮৪।
প্রাপ্তিত্ব ৫৮৫।
প্রাপ্তিত্ব ৫৮৬।
প্রাপ্তিত্ব ৫৮৭।
প্রাপ্তিত্ব ৫৮৮।
প্রাপ্তিত্ব ৫৮৯।
প্রাপ্তিত্ব ৫৯০।
ERRATA.

<table>
<thead>
<tr>
<th>Page</th>
<th>Line</th>
<th>For</th>
<th>Read</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>7</td>
<td>नसीर -</td>
<td>नसीर</td>
</tr>
<tr>
<td>14</td>
<td>4</td>
<td>भर्तीया -</td>
<td>भर्तीया</td>
</tr>
<tr>
<td>15</td>
<td>11</td>
<td>नमिनी -</td>
<td>नमिनी</td>
</tr>
<tr>
<td>17</td>
<td>5</td>
<td>निदानीश्वर -</td>
<td>निदानीश्वर</td>
</tr>
<tr>
<td></td>
<td>7</td>
<td>निदानीश्वर -</td>
<td>निदानीश्वर</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>नामकरण -</td>
<td>नामकरण</td>
</tr>
<tr>
<td>28</td>
<td>3</td>
<td>नामकरण -</td>
<td>नामकरण</td>
</tr>
<tr>
<td>48</td>
<td>5</td>
<td>नामकरण -</td>
<td>नामकरण</td>
</tr>
<tr>
<td>57</td>
<td>12</td>
<td>नामकरण -</td>
<td>नामकरण</td>
</tr>
<tr>
<td>61</td>
<td>18</td>
<td>नामकरण -</td>
<td>नामकरण</td>
</tr>
<tr>
<td>67</td>
<td>13</td>
<td>नामकरण -</td>
<td>नामकरण</td>
</tr>
<tr>
<td>68</td>
<td>10</td>
<td>नामकरण -</td>
<td>नामकरण</td>
</tr>
<tr>
<td>82</td>
<td>16</td>
<td>नामकरण -</td>
<td>नामकरण</td>
</tr>
<tr>
<td>110</td>
<td>5</td>
<td>नामकरण -</td>
<td>नामकरण</td>
</tr>
<tr>
<td>115</td>
<td>16</td>
<td>नामकरण -</td>
<td>नामकरण</td>
</tr>
<tr>
<td>122</td>
<td>5</td>
<td>नामकरण -</td>
<td>नामकरण</td>
</tr>
<tr>
<td>160</td>
<td>3</td>
<td>नामकरण -</td>
<td>नामकरण</td>
</tr>
<tr>
<td>169</td>
<td>5</td>
<td>नामकरण -</td>
<td>नामकरण</td>
</tr>
<tr>
<td>180</td>
<td>19</td>
<td>नामकरण -</td>
<td>नामकरण</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Page</th>
<th>Line</th>
<th>For</th>
<th>Read</th>
</tr>
</thead>
<tbody>
<tr>
<td>264</td>
<td>5</td>
<td>धार्मिक</td>
<td>धार्मिक</td>
</tr>
<tr>
<td>297</td>
<td>7</td>
<td>नवनीतक</td>
<td>नवनीतक</td>
</tr>
<tr>
<td>315</td>
<td>6</td>
<td>योगियन</td>
<td>योगियन</td>
</tr>
<tr>
<td>323</td>
<td>10</td>
<td>रघुराज</td>
<td>रघुराज</td>
</tr>
<tr>
<td>335</td>
<td>2</td>
<td>नेपाल</td>
<td>नेपाल</td>
</tr>
<tr>
<td>338</td>
<td>4</td>
<td>श्रीकान्त</td>
<td>श्रीकान्त</td>
</tr>
<tr>
<td>365</td>
<td>12</td>
<td>गुरु</td>
<td>गुरु</td>
</tr>
<tr>
<td>391</td>
<td>1</td>
<td>श्रीमती</td>
<td>श्रीमती</td>
</tr>
<tr>
<td>418</td>
<td>19</td>
<td>जैन</td>
<td>जैन</td>
</tr>
<tr>
<td>438</td>
<td>10</td>
<td>नवनीतक</td>
<td>नवनीतक</td>
</tr>
<tr>
<td>458</td>
<td>17</td>
<td>नवनीतक</td>
<td>नवनीतक</td>
</tr>
<tr>
<td>459</td>
<td>9</td>
<td>नवनीतक</td>
<td>नवनीतक</td>
</tr>
<tr>
<td>462</td>
<td>5</td>
<td>जैन</td>
<td>जैन</td>
</tr>
<tr>
<td>476</td>
<td>5</td>
<td>जैन</td>
<td>जैन</td>
</tr>
<tr>
<td>506</td>
<td>2</td>
<td>अधिकारी</td>
<td>अधिकारी</td>
</tr>
<tr>
<td>512</td>
<td>5</td>
<td>अधिकारी</td>
<td>अधिकारी</td>
</tr>
<tr>
<td>533</td>
<td>3</td>
<td>अधिकारी</td>
<td>अधिकारी</td>
</tr>
<tr>
<td>536</td>
<td>16</td>
<td>पुराण</td>
<td>पुराण</td>
</tr>
<tr>
<td>538</td>
<td>3</td>
<td>पुराण</td>
<td>पुराण</td>
</tr>
<tr>
<td>543</td>
<td>12</td>
<td>पुराण</td>
<td>पुराण</td>
</tr>
<tr>
<td>573</td>
<td>9</td>
<td>पुराण</td>
<td>पुराण</td>
</tr>
<tr>
<td>584</td>
<td>10</td>
<td>पुराण</td>
<td>पुराण</td>
</tr>
<tr>
<td>590</td>
<td>7</td>
<td>पुराण</td>
<td>पुराण</td>
</tr>
<tr>
<td>595</td>
<td>4</td>
<td>पुराण</td>
<td>पुराण</td>
</tr>
<tr>
<td>In all instances</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
</tbody>
</table>

**GAEKWAD’S ORIENTAL SERIES.**

Critical editions of unprinted Sanskrit Works, edited by competent scholars, and published by the Oriental Institute, Baroda.

**BOOKS PUBLISHED.**


   *This book has been set as a text-book by the Bombay and Patna Universities.*

2. **Narānāryaṇananda**: a poem on the Purānic story of Arjuna and Krṣṇa’s rambles on Mount Girnar, by Vastupāla, Minister of King Ytradvālava of Dholka, composed between Samvat 1277 and 1287, i.e., A.D. 1221 and 1231: edited by C. D. Dalal and R. Anantakrishna Sastry, 1916 ... out of print.

3. **Tarkasaṅgraha**: a work on Philosophy (refutation of Vaiśeṣika theory of atomic creation) by Anandajāna or Anandagiri, the famous commentators on Sāṅkhyā-cāraya’s Bhāsyas, who flourished in the latter half of the 15th century: edited by T. M. Tripathi, 1917 ... 2–0

4. **Pārthaparākrama**: a drama describing Arjuna’s recovery of the cows of King Virāta, by Prahlādanadeva, the founder of Pālanpur and the younger brother of the Paramār king of Chandravatī (a state in Mārvar), and a feudatory of the kings of Guzerat, who was a Yuvarāja in Samvat 1220 or A.D. 1164: edited by C. D. Dalal, 1917 ... 0–6

5. **Ṛṣtraudhavārīa**: an historical poem (Mahākāvya) describing the history of the Bāgulas of Mayūragiri, from Rṛṣtraudha, king of Kanaṇḍ, and the originator of the dynasty, to Nārāyana Shāh of Mayūragiri by Rudra Kavi, composed in S’aka 1518 or A.D. 1596: edited by Pandit Embar Krishnamacharya with Introduction by C. D. Dalal, 1917 ... 1–12

6. **Liṅgānuśāsana**: on Grammar, by Vāmana, who lived between the last quarter of the 8th century and the first quarter of the 9th century: edited by C. D. Dalal, 1918 ... 0–8

7. **Vasantaśilpa**: an historical poem (Mahākāvya) describing the life of Vastupāla and the history of